

PAINTING
SCULPTURE
ANTIQUES
APPLIED ART

The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol. XXVI—No. 4—WEEKLY

NEW YORK, OCTOBER 29, 1927

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Detroit Buys Titian's "Man With a Flute"

*Painting Lent to Inaugural Show
Is Acquired for the Perma-
nent Collection of the Institute
of Arts.*

Another great painting—Titian's "Man With a Flute"—has passed from the hands of a European owner into an American museum, the Detroit Institute of Arts having purchased it from the Van Diemen Galleries of New York and Berlin. The sale was consummated this week. Although the picture had been lent to the museum for the opening of its new building two weeks ago, the decision with respect to the museum's ability to purchase it was reached only a few days ago.

"Man With a Flute" is regarded throughout the world as one of the outstanding masterpieces of Titian's latest and best period, various leading European authorities on Venetian art having agreed to its authenticity and value. Contributing to its importance is the rare circumstance of the fully inscribed signature of the painter. In quality also the picture, which is painted with great breadth, is said to illustrate the culmination of Titian's art.

The portrait, representing in half length the figure of a bearded musician dressed in the Italian fashion of the mid-sixteenth century, was brought to this country by Dr. Karl Lilienfeld, president of the Van Diemen Galleries, an expert on Dutch art and collaborator of Dr. Hofstede de Groot, the Rembrandt authority. Dr. Lilienfeld expressed doubt yesterday whether another Titian of the merit of the present painting could now be obtained in Europe, the likelihood being it will be the last to leave there.

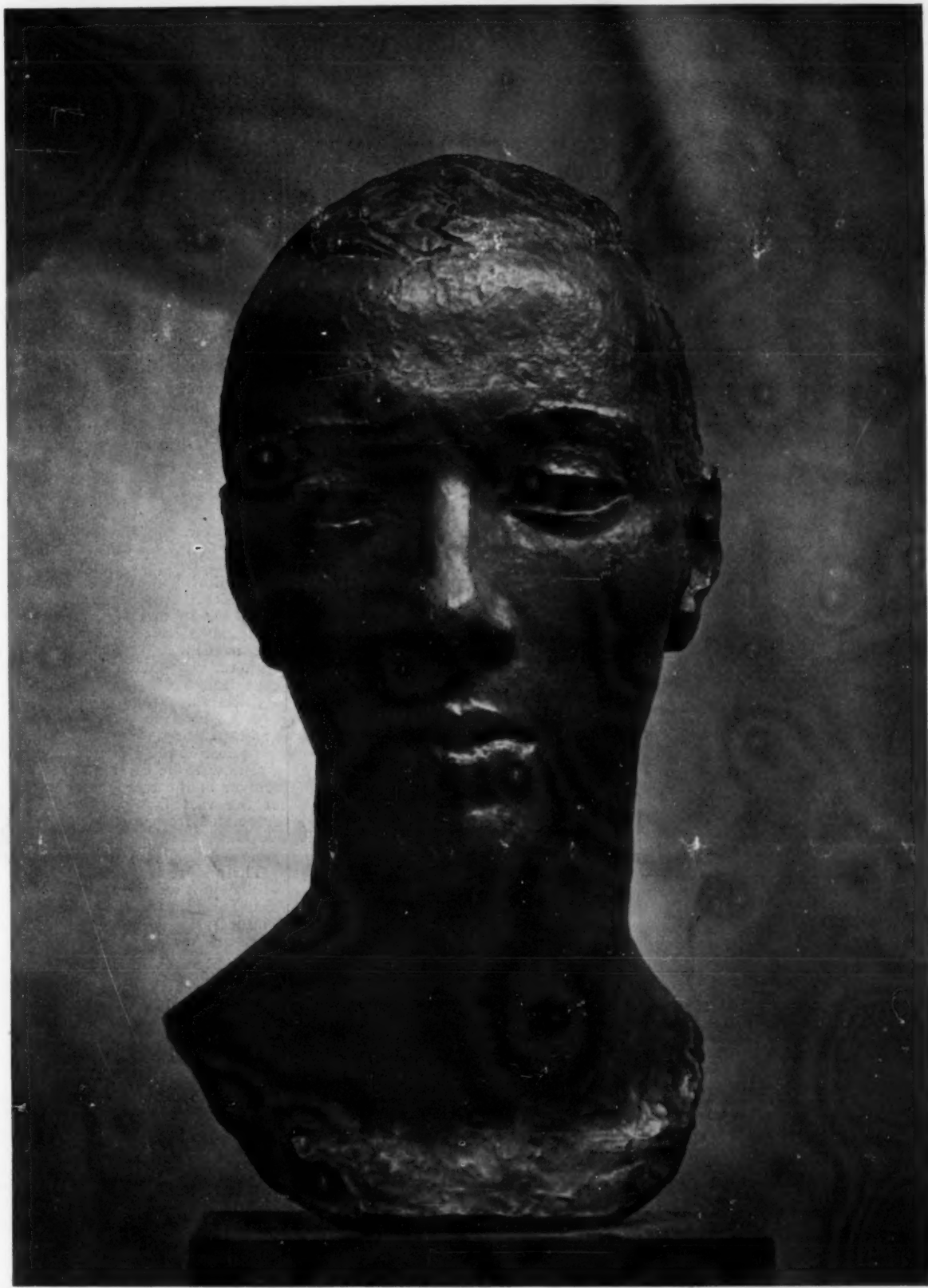
Acting for the Detroit museum in the transaction was Dr. William I. Valentiner, director of the institution. The portrait was acquired a year ago from a prominent private collection in Berlin and has been in this country a few months only. It has been known also by the description "A Symphony in Gray," which accords with the prevailing tone of the picture, one to which Titian turned in his late years from the strong, rich colors of his early period.

The figure represented is an Italian of the middle class, though the powerfully painted head, showing qualities not unlike those exhibited later in the paintings of Rembrandt, indicates a man of strong character.

There are highlights in the painting of the face, which is turned toward the observer; in the silver cord about the neck, in the suggestion of brocaded velvet sleeves emerging from a large cloak and in the forceful hands. In the left he holds a flute and in the right, which rests on a table covered with a deep green-colored fabric, he holds gloves. A bit of paper lying on the table makes a strong contrast.

Dr. Wilhelm Bode, director of the Kaiser Friedrich Museum, an authority on Italian paintings, calls it a "characteristic work of Titian, probably of later date than 1560." In disposition and expression, he says, it is greatly related to the portrait of a man in Hampton Court Palace, although "it is much superior to this portrait by its highly individual, expressive head and the very picturesque treatment of the hands and costume."

He regards it as one of the improvisations, painted out of friendship, rather than a portrait done on commission. The subject, it is thought, was a close friend who, on a visit to the artist's studio, consented to pose a few hours for him. The authentication of the painting is concurred in by Baron von Hadeln, another authority on Venetian art.



"L'AMERICAINE"

By CHARLES DESPIAU

To be included in the first American exhibition of Despiau's sculpture which will open at the Brummer Galleries in mid-November.

Despiau to Have Exhibition at Brummer's

*First American Showing of Work
By One of the Foremost
Sculptors in France Will
Open in November*

The sculpture of Charles Despiau, famous in France but hardly known in America, will have its first showing in New York in mid-November. About forty bronzes, representing his finest production, have been brought over and the exhibition promises to be one of the most important events of the season.

As an introduction we print below a critique of Despiau by Adolph Basler.

By ADOLPH BASLER

A curious paradox of our epoch! The efforts of the sculptors who wished to construct within the laws of architecture, have only ended in decorative embellishment. Thanks to the decay of an architectural form, naturalism has been able to adulterate the monumental character of sculpture. But when the modeler handles his clay as the painter plies his color, ingenuity and the force of genius supplant the virtuosity of the workman. Therein lies the whole secret of Rodin and also of Despiau. Nevertheless, so clear are the forms in the work of the latter, they exact for their finish, even more than in Rodin, some definite material: bronze or cut stone.

Feeling, and feeling alone, rule over this entirely interior construction which rejects ornament and wherein the planes, summarized and united by the light, bear witness to as much soberness as logic. The form develops, living and simplified; the freshness of the model is heightened in subtle passages from light to shade.

The bust is the chief preoccupation of Despiau. One must go back to Houdon, even to the Gothic and Romanesque figures to find expressions of such intensity. One can even conjure up Donatello or Mino da Fiesole before these effigies with their noble and characteristic features. Modesty is their grace; their articulation is born of an entirely spontaneous rhythm; no flattering style enhances the detail whose relief is merged into the volumes more to accentuate their mass rather than to express any decorative desire. An innate sense of proportion and an unviated taste arranges and concentrates the masses; the whole is impressively natural.

So in France, the love of truth which stamps the rare creative work is always opposed to academic pretension, to morbid mannerism or stylish flourish. This love of the truth does not live without sacrifices or without offending convention. Sincerity and passion need a long time to find favor in the eyes of the public. Did it not, in Corot's lifetime, even go so far as to label with the epithet of "monkeys" that artist's admirable portraits and figures of Italian women? Did it not heap every abuse upon the sensuous and powerful work of Rodin? In the same way the soberness and frankness of Despiau have had to struggle for a place in an epoch corrupted by the empty affectation of official sculptors as well as by two eccentricities of fashion: assuming imitation of the primitives and deformation in the guise of archaism.

It was in 1903 that Rodin discovered Despiau, whose talent was already on the road to the simple and the essential. The master was struck by the piercing vision and the high feeling of the young sculptor, whose temperament was, however, the opposite of his own.

There is nothing tormented in the work of Despiau. But there is a continual feverish exasperation in his labors; and the more they are modeled the more these

A. S. DREY OPENS GALLERIES HERE

Another of the great European art houses has opened a branch in New York. This latest addition to the list is that of A. S. Drey, whose headquarters are in Munich. The firm has been in business for nearly a century and is one of the best known in Germany. It has been distinguished for the high quality of its offerings to collectors and museums.

The new galleries are located at 680 Fifth Avenue, on the third floor. Several rooms of good size, one quite large, have been pleasantly arranged and afford excellent exhibition space. No formal exhibition will mark the opening and present plans as to future exhibitions are still indefinite.

Those connoisseurs, however, who visit the new galleries will find many important works gathered for their delight. There is a number of early Italian paintings, among them a remarkable Crivelli and a Madonna given

(Continued on page 4)

BOL'S "YOUNG GIRL" WAS NOBLEMAN

It seldom occurs, but last week we got our sexes mixed. The distinguished personage whose portrait was reproduced on the front page was not a "young girl" as the caption stated but a young nobleman. This portrait by Ferdinand Bol was sold to the Royal Art Gallery (Mauritshuis), The Hague, by Paul Bottenwieser.

ROCKEFELLER MAY BE GREEK PATRON

The mysterious donor of \$2,500,000 for excavation work at Athens, Greece, may be John D. Rockefeller, Jr., it was tacitly admitted this week by Col. Arthur Woods, former police commissioner, who has been appointed a trustee of the fund.

For many years Mr. Rockefeller has

(Continued on page 4)

GREAT TINTORETTO FOR MELBOURNE

LONDON.—It is announced that Mr. Frank Rinder has purchased through the Felton Bequest from Messrs. Knoedler for the National Gallery of Victoria, Melbourne, an extremely important portrait by the great Venetian artist, Jacopo Robusti, familiarly called Tintoretto.

Like the portrait of Vincenzo Morosini by the same artist, acquired by our own National Gallery on the occasion of its centenary, the picture destined for Australia represents a notable personage, for the grave-looking old gentleman whose features have been traced by Tintoretto, is Pietro Loredano, of tragic memory, the eighty-fourth Doge of Venice. A descendant of the great Leonardo and the son of Luigi Loredano, he was born about 1482. After having acted as Councilor for the Dorsoduro Sestier for a prolonged period, his faithful years of service to the State were ultimately rewarded with the supreme honor of

(Continued on page 2)

THOMAS AGNEW & SONS

PICTURES and DRAWINGS
by the OLD MASTERS
and
ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. I.
MANCHESTER: 14 EXCHANGE STREET
NEW YORK: 125 EAST 57TH STREET

THE FINE ART SOCIETY

Established 1876
Fine Etchings by
BONE, CAMERON, McBEY
GRIGGS, BRISCOE
STRANG, WHISTLER
ZORN, BRANGWYN
Catalogues on Application
PAINTINGS AND WATER-
COLOURS
by LEADING ARTISTS
148, New Bond Street, London, W.

E. & A. SILBERMAN

PICTURES and
WORKS of ART
Vienna Seilerstatte 5

WALLIS & SON

Pictures by British
and Foreign Artists
THE FRENCH GALLERY
120 Pall Mall London, S. W. 1

The
ABBAY GALLERY
W R DEIGHTON & SONS, LTD
ETCHINGS AND WATERCOLOURS
2 Victoria Street, London, S.W. 1
(WESTMINSTER ABBAY END.)

P. & D. COLNAGHI & Co.

(ESTABLISHED 1760)



By Appointment

Paintings, Drawings, En-
gravings, Etchings, Litho-
graphs, Woodcuts, by the
Old and Modern Masters

Experts, Valuers, Publishers

144-145-146, New Bond St.
LONDON, W. 1

Cable Address, Colnaghi, London

ARTHUR A. BAILEY

Publisher of
Original Etchings, Aquatints, etc.
by W. S. Bagdatopoulos, E. J. Detmold,
H. P. Evans, Roland Green, Margaret
Hamilton, S. M. Litten, etc., also Etch-
ings by Warren Davis, Sturges, etc.
Modern Masters always in stock.
SLOANE GALLERIES
188, Brompton Road, London, S.W. 3.

VICARS BROTHERS

Paintings, Drawings
and Engravings
12, Old Bond St., London, W. 1

BASIL DIGHTON

New York: 23 East 64th Street, London: 3, Savile Row

OLD MASTERS THE VER MEER GALLERY

ANTHONY F REYRE 22 OLD BOND ST LONDON, W. 1.

Old Masters

of the

Early English School, Primitives of the Italian and
Flemish Schools and 17th Century
Dutch Paintings

Exceptional opportunities of making private purchase from
historic and family Collections of Genuine Examples by
the Chief Masters in the above Schools can be afforded
to Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY; LONDON, W. 1.

Despiau to Have Exhibition at Brummer's

(Continued from page 1)

busts and figures gain in freshness. We know there is no *parti-pris*, no pretension to style, no obsession with a geometrical scheme. The form grows freely. Purely plastic qualities lend character to the volume; it is by intuitive logic of construction that all the elements combine to give life to the whole work; it is by an equilibrium both instinctive and rational of the planes extolled by the light that the expression of the masses is synthesized. Lines, planes and volumes compose this harmony which springs from an intimate vision of forms, of their most subtle relations, and of their functions determined by a penetrating analysis. Thus the thrilling stroke of the thumb obeys the emotion of the artist before his model, marks his every tremor of joy, corrects each fugitive impression and strips the volume of all accidental effect. Thus after a long and secret labor, a patient incubation in the material, the magic reveals itself, candid and triumphant. The work becomes transfigured; the proportions while remaining normal are idealized; the form quivering with passion, is simplified; the natural grace is veiled in mystery; a style develops which owes more to the charms and magic rather than to the rigours of formal beauty.

Despiau seems to ignore the effects of monumental structure, of symmetrical conceptions, or of eurythmics conforming with the canons of dead styles. He recreates the simple virgin sensation; and according to the phrase of M. Claude Roger Marx the "delicate pellets which imprison the light" send a thrill of life through the flesh of these busts, of a sentiment welling up from the depths of humanity.

The portraits of Despiau, beginning with his Paulette, still suffering from style, down to the more natural and intensive modeling of the heads of Mesdames Derain, Friesz, Aman Jean, Arnon, and of Mons. and Mme. Leopold Levy, etc., amaze us as much by the boldness of their facture as by their calm elegance and their serenity. They are as supremely poetic and as vibrating with life as the figures of Corot.

Despiau aims at no decorative effect. In him there is nothing stereotyped, no scheme in his manner of massing his structure. He abhors all abstractions. His faces show a probing psychology. Without doubt his shrewdness of observation admirably controls the play of the proportions, gives a nervous outline to the surfaces and movement to the contours, renders supple the rhythms, finds the graceful balance and undulates the light. But this free and easy modeling helps the artist's purpose no less when he builds up a nude of sharply defined volumes. The eye of the sculptor cherishes no systematic simplification; his science of form is based upon feeling and expression and has no respect for mathematical harmony.

In so far as large statuary is concerned, the case of Despiau is identical with that of Rodin, whose plastic errors call to mind the impulsive workmanship of the great masters of color. Despiau's execution is however less crude, less labored; his candor and delicacy assert themselves in the chaste beauty of his lines, in the firmness of his silhouettes and the youthfulness and abandoned grace of his forms.

GREAT TINTORETTO FOR MELBOURNE

(Continued from page 1)

being elected Doge. This was in 1567, and the story has often been told of how Loredano, not having been included in the list of four candidates, had no thought of being appointed until he was stopped while on his way to

MAX ROTHSCHILD

Old Masters

THE SACKVILLE GALLERY
28 Sackville Street, London, W. 1
Cables: OBJEDAR, LONDON.

his home at S. Toma, and told that he had been offered a residence for life on the Rialto. Until that auspicious moment Pietro Loredano's life appears to have been a quiet, simple and eminently useful one. But he was no sooner made Doge than he was swept into the vortex of unhappy events that afterwards made the age unforgettable in history. Two years after his election the great famine and the subsequent plague descended on the land, rioting of a grave character following as a consequence. In September of the same year the Arsenal, the church of the "Celestia," and many houses were burned, with great loss of life, the general alarm being intensified by the belief that the disaster was the work of Turkish spies. Whatever truth there may have been in the rumor, certain it was that the year 1570 saw the Venetians seriously preparing themselves for war upon the Turks. In the midst of that movement of aggression the old Doge passed away.

He left behind him, according to all the chroniclers, a memory of singular loyalty and devotion to the State, of great simplicity and frankness of nature, and of unflinching courtesy to friend and enemy alike. These virtues, not always applicable to the ruling spirits of old Venice, did not save him from criticism. The populace, with more passion and superstition than logic, believed him to be in some mysterious way the cause of an unprecedented series of calamities, and he went to his grave unhonored and unsung. His place in the political life, of which he was so great an ornament, reminds the modern reader of the remark of a modern English statesman who declared that a Government would always be defeated at a General Election following on a wet Bank Holiday. Fate directed upon the State of Venice a cataract of disaster from the moment the great statesman became Doge, and the mob, baffled, alarmed and truculent, turned in wrath upon their innocent leader.

Such was the man who in his old age sat in Tintoretto's studio for the great painting, once treasured by the mightiest of the old-time naval powers, and now to be carried overseas to rest forever in the treasury of one member of the vast family of young nations associated from birth with Great Britain herself. There is surely something peculiarly fitting in such a destiny.

The picture is wonderfully preserved, so that in it we can study to our heart's content the manner and the method of Tintoretto. The old Doge stands, three-quarter length in his official robes, wearing the headgear proper to his position and, hanging over the tunic, the heavy ermine cloak that Tintoretto delighted to paint. The expression of the old man's face is inimitable, suggestive as it is of infinite patience and understanding, with, as though lurking behind the superficial appearance, a hint of that shrewdness for which Venetian dignitaries were famous. The impression made by the face is subtly intensified by the gesture of the left hand. The design is extremely simple but perfectly effective, and the color scheme, too, is anything but elaborate, depending as it does on the harmony created by the dark olive background, the faded crimson of the curtain, the golden-brown of the tunic and the subdued white of the ermine.

The authorities of the Melbourne Gallery are to be congratulated on so magnificent an acquisition, on the possession of a picture that is fit to hang on the same wall as the beautiful Van Eyck purchased some years ago. These two works, indeed, represent with peculiar aptitude the two poles of ancient European painting. In the one case all is minute, curious, and infinitely pretty; in the other, the appeal is to one's sense of broad design, amplitude of presentation, and sonority of color. The Van Eyck and the Tintoretto in Melbourne symbolize as well as any two pictures could the art of painting as understood and practiced in the north and in the south of Europe. —R. R. Tatlock in the *Daily Telegraph*.

BLASHFIELD AT AMERICAN ACADEMY

Mural designs and paintings of Edwin Howland Blashfield will be shown this fall at the American Academy of Arts and Letters, 633 West 155th Street, it was announced yesterday. A private view of Blashfield's work will be held in the exhibition rooms of the Academy from three to five o'clock on Thursday afternoon, November 10. The exhibition will be open to the public from November 11 to April 1.

BRANCUSI BIRD PUZZLES LAWYERS

Artists, both sculptors and painters, and critics and curators gathered on October 21st in the court rooms of the Customs Court of Appeals, Christopher and Washington Streets, in an attack on what they considered the Government's incorrect interpretation of art.

The case in point involves Constantin Brancusi's "Bird in Space," purchased in Paris by Edward Steichen, New York critic and painter, and assessed by the Government at \$229.35, or forty per cent ad valorem in accordance with that clause in the tariff of 1922 which places such a duty on "articles and wares not especially provided for and composed of steel, lead, copper," etc.

As an original work of art the Brancusi work would have been admitted duty free when it arrived nearly a year ago. The inspector who stopped it decided, however, that it did not conform to the standards of art followed by the United States customs and that the "Bird in Space" did not "represent such objects in their true proportions of length, breadth and thickness, or of length and breadth only, in accordance with the case of the U. S. vs. Olivotti & Co."

Judging by the standards quoted, Brancusi's work does not conform to what a customs inspector's idea of a bird in space ought to look like.

Forbes Watson, editor of Arts, testifying for the defense, told the Court that art could not be defined in terms of length, breadth and thickness.

Jacob Epstein, the sculptor, was another witness who not only testified but submitted a bit of stone to the inspection of Justices Byron S. Waite and George M. Young, which he assured them was a hawk, an Egyptian sculpture, dating back to 3000 B. C. Those present saw enough likeness between the figures to grant Brancusi a precedent for his work.

Justice Waite, however, while admitting that the name a work was called by did not matter as long as competent authorities said it was art, asked the witnesses if Brancusi's figure suggested a bird to them, and whether they would recognize it as a bird if they had seen it in a forest, and whether if they had been gunning they would have taken a shot at it.

Counsel for the Government, Assistant Attorney General Marcus Higgensbotham, inquired of the witnesses why the "Bird in Space" could not just as well be called a fish or a tiger, and asked also why any good mechanic could not do as well with a brass pipe.

All the witnesses agreed that a name did not matter. Frank Crowninshield of Vanity Fair, declared that the bird outlines were visible to him, and that if he had named the work as he had named others for modern artists he might call it "Shades of Night."

Curator William Henry Fox of the Brooklyn Museum testified that he had been glad to have a similar Brancusi on exhibit in the museum.

The case was adjourned until early in December to admit to the record the testimony of Brancusi himself from Paris, where it is now being taken. Meanwhile, Charles W. Lane, attorney for the artist, who was retained by Mrs. Harry Payne Whitney, will gather more expert witnesses to refute the testimony of customs inspectors.

L. BERNHEIMER

Antique Galleries

TAPESTRIES
EMBROIDERIES
ART FURNITURE
RARE OLD RUGS

3 Lenbachplatz
Munich

YERS

Painters,
er on
s of the
Christo-
in an
ed the
tion of

Constan-
" pur-
teichen,
and as-
\$229.35,
in ac-
e tariff
uty on
ly pro-
l, lead,

Brans-
mitted
a year
it de-
onform
by the
at the
present
ortions
, or of
ordance
Olivotti

quoted,
orm to
a of a
s, tes-
Court
terms
s.

as an-
estified
the in-
Waite
he as-
gyptian
B. C.
ess be-
cusi a

admit-
called
petent
ed the
gested
they
f they
ther if
d have

Assis-
ggen-
s why
ust as
r, and
chanic
s pipe.
name
shield
e bird
e had
e had
ts he

of the
ne had
ancusi
early
record
from
taken.
orney
ed by
will
refute
ors.

R

S

S

S

S

Established 1846

M. KNOEDLER & CO.

14 East 57th Street, New York

EXHIBITION OF
**ENGRAVINGS BY
THE LITTLE MASTERS**

Beginning October 11th

Old Bond Street
LONDON17 Place Vendome
PARIS**Newcomb-Macklin Co.**

PICTURE FRAME MAKERS

233 FIFTH AVE., NEW YORK

(ESTABLISHED OVER 50 YEARS)

STOCK FRAMESOn hand in regular sizes
for immediate deliveryMail Orders
receive prompt attention

Catalogues sent upon request

GEORGE A. MCCOY, Manager

Art Gallery and Work Shop
400-408 North State St., Chicago, Ill.ENGLISH
FRENCHGERMAN
DUTCH**OLD SILVER**XVIIIth Century Enameled
Gold Boxes and Miniatures
Antique Diamond Jewels**S. J. PHILLIPS**

113 New Bond Street, London, W. 1

**FINE STORCK
FOUND IN SCOTLAND**

LONDON.—From a miscellaneous lot of old furniture and paintings bought at an obscure sale in Scotland there has come to light what is described as a valuable painting representing the landing at Brixham, in Torbay, Devonshire, of Prince William of Orange from his Dutch fleet in 1688.

It is stated that the painting, which is now on view at the Museum Galleries in London, has been pronounced by competent critics to be by Abraham Storck, the noted XVIIth century Dutch Court painter of marine subjects.

"This work was identified when I was going through a stack of dust-covered pictures," said a director of the galleries yesterday, but how it got into Scotland, and where it has been all these years, no one appears to know.

"The picture represents the people of the picturesque Devonshire fishing village and surrounding country flocking to acclaim Prince William as the promised Protestant deliverer of Great Britain and Ireland. He had to come over from Holland with a large fleet bearing 16,000 troops (with arms and equipment for double that number) in response to an urgent appeal from prominent Britons who were desirous of stemming the Papal tide then setting in strongly under King James II., who was the prince's father-in-law.

"Aside from the numerous Dutch battleships and troops, a state coach is shown in the picture, with military and civic officials paying homage to the Prince of Orange, who as King William III., was to be proclaimed shortly as joint Sovereign with his Consort, the Princess Mary, over England, after James II. had fled to France. A memorial now marks the spot, and a medal was struck to commemorate the landing of the Prince who was destined to become one of the greatest monarchs whom Europe ever produced. William made his headquarters at the house of Sir William Courtney, near Abbot, whilst preparing his military campaign.

"Storck also painted the scene of the departure of Prince William from Holland for England on this expedition of 1688, and he went into minute detail later in portraying the Devonshire invasion scene in this newly discovered work from his brush. It was said to be sketched by the artist at the time on the spot.

"Later Storck similarly depicted the landing of the Duke of Marlborough at Amsterdam when that military genius was sent from England by William III. against Louis XIV. of France in the contest in which Marlborough was to win both fame and fortune at the Battle of Blenheim.

"Art experts are of the opinion that this recent Scottish 'find' of the Torbay landing picture is the best example extant of Storck's work. It is signed by the artist, and is executed in his typically spirited manner, with about two score of Dutch ships, Devon fishing boats, a large number of officials, etc., portrayed with meticulous detail and animation.

"There are Storck paintings in the National Galleries in London and Dublin, and at Amsterdam, Rotterdam, Copenhagen, Brussels and Dresden. Negotiations are now pending," concluded the director, "by which it is anticipated that this representation of an outstanding incident in the Protestant history of Great Britain and Ireland will be acquired by the nation."



INTERIOR OF THE XVTH CENTURY FRENCH GOTHIC CHAPEL FROM THE CHATEAU DE LANNOY GIVEN TO THE DETROIT INSTITUTE OF ARTS BY RALPH BOOTH AND INCORPORATED IN THE NEW BUILDING.

Courtesy of Demotte

**RECENT ADDITIONS
TO BRITISH MUSEUM**

LONDON.—Recent acquisitions to the British Museum include a XVth century Italian printed book "Turretinus Disputatio Juris." It was printed at Zozzano, and forms a link in the chain of evidence in the obscure career of its printers, Henry of Cologne and Henry of Haarlem, who were among the most migratory of those of the XVth century. The copy is almost the only one known and is an important addition to the Museum collection of early printed books, which are arranged in the order of their town and printers.

A very large collection, numbering over 400 engravings, chiefly portraits from the late Mr. Alfred Morrison's collection, have been received from Mrs. Alfred Morrison and an anonymous donor. There are also three drawings by A. Dürer from the life of St. Benedict. These have been presented by Mr. Campbell Dodgson, through the National Art Collections. Four drawings, the bequest of the late Sir Sydney Colvin, formerly Keeper of Prints and Drawings at the Museum, have been received. One of them is a Burne-Jones drawing of Lady Colvin, two are by Sir Sydney Colvin, and the fourth is a portrait study.

Another acquisition is a full-sized photograph of the gold inlay mask from the silver coffin of King Tutankhamen, the gift of Mr. Howard Carter. A silk burial robe, with gold brocade, from the Forbidden Palace, Peking, has been presented by Sir Arthur Dorward. This robe used to be presented by the old Empress,

and was last given to Li Hung-chang. Five Japanese screens, painted by distinguished artists, have been presented by Mr. Arthur Morrison, and the Museum has also acquired a set of Japanese color prints by well-known artists.

Among other acquisitions are a series of old Japanese metal mirrors with decorated backs; a beautiful lace-work porcelain cup, Sévres, 1854; a miscellaneous collection of small articles from the excavations at Gerar, Palestine, presented by Sir Flinders Petrie, and of others from the excavations at Tel el-Amarna, presented by the Egypt Exploration Society. There are also a number of flint implements, found at Beaconsfield.

**ART COLLECTIONS FUND
MAKES PURCHASES**

LONDON.—A meeting of the Executive Committee of the National Art-Collections Fund was held at Hertford House recently, with Sir Robert Witt in the chair. The membership was re-

Art is the Flower, the Joy of Life
RUSKIN GALLERY
WORKS OF ART
ANTIQUES

Bronzes by Jacob Epstein
Fine Modern Etchings & Woodcuts
Chamberlain Square
(Opposite City Art Gallery)
Birmingham England

ported to be 6,461, including 2,101 since January 1. The following gifts through the Fund were announced:—

"The Toilet of Venus," by Mr. P. Wilson Steer, to the National Gallery, Millbank, by Mr. F. D. Lycett Green.

"The Thresher," a chalk drawing by Mr. A. S. Hartrick, R.W.S., to the British Museum, by Mrs. E. J. Horniman.

Two pairs of screens and one single screen, painted by Japanese artists, given to the British Museum by Mr. Arthur Morrison.

Three German reliefs in wood, recently brought back from America, given to the Victoria and Albert Museum by Mr. Henry Oppenheimer.

"The Gathering Storm," by Jacob Maris, given to the Manchester Art Gallery by Mr. Dunlop.

A lacquered wood figure of Fudo and two pieces of Staffordshire ware to the Victoria and Albert Museum by Mr. A. L. B. Ashton and Mr. J. D. Kennedy, respectively.

A list was read of the various bequests by the late Sir Sidney Colvin, and it was resolved that the sum of money left should be devoted if possible to the acquisition of some appropriate work for the British Museum. It was reported that a sum of £29 13s. 7d. had been received from the National Gallery, Millbank, from the donation box in aid of the Fund placed at the entrance to the gallery.

**HULL PROFITS BY
DUVEEN GENEROSITY**

LONDON.—Sir Joseph Duveen has presented to Hull City Art Gallery the famous moonlight pastoral picture, "Folding-Time," by the poet-painter of Amberly, Edward Stott, A.R.A., in order to mark the opening of the new galleries, erected through the generosity of the Right Hon. T. R. Ferens. There is another Duveen association with Hull, for it was there that Sir Joseph's father landed when he came from Holland to seek his fortune at the age of 23 in 1866. Indeed, his first little place of business was on part of the site which the new galleries now cover.

The picture which Sir Joseph Duveen has presented was painted by Stott in 1903, and was exhibited in the following year at the New Gallery. Since then it has been lent frequently to many exhibitions, notably the Franco-British in 1909.

It may be added that this is the second picture by Edward Stott which Sir Joseph Duveen has given to Hull. In 1910 he presented "The Good Samaritan" on the occasion of the first enlargement of the gallery.

F. ROTHMANN

BERLIN NW. 7

Neue Wilhelmstr. 9-11

AMSTERDAM

Rokin 117

PAINTINGS

BY OLD MASTERS

LEGGATT BROTHERS

By appointment to H. M. King
George V, His late Majesty King
Edward VII and Queen Victoria

Pictures, Drawings and
Engravings

30, St. James' St., London, S. W. 1

The Clapp & Graham Company

514 Madison Ave., New York

OLD and MODERN PAINTINGS
and WORKS of ART

Estates Appraised or Paintings Bought

We announce the
Appointment of

Mr. Georges Houin

as sole Advertising
Representative for

THE ART NEWS

in all Provinces of France.

For full information concerning ad-
vertising rates and Sample Copies
address Mr. Georges Houin at

2, RUE DE LA PLAIN, PARIS

W. SCHNACKENBERG

Old Masters

Works of Art

MUNICH, Georgenstrasse 7

SISTER ARTS TO BE EXHIBITED

An exhibition of the sister arts of music and interior decoration will be held under the auspices of a distinguished committee of sponsorship consisting of Mrs. John W. Alexander, Alon Bement, Christian Brinton, Harvey Wiley Corbett, Leon Dabo, John Cotton Dana, James Montgomery Flagg, Mrs. John Henry Hammond, C. Paul Jennewein, Troy Kinney, Conde Nast, Mary Fanton Roberts and Richardson Wright, at the Aeolian Building, Fifth Avenue and Fifty-fourth Street. This exhibition will show the relationship between the period music room and the period piano and will stress the importance of making a correct aesthetic whole of the music room in the American home. The exhibition will last two weeks beginning November 8th and leading decorators including P. W. French and Company, William Baumgarten and Company, Arthur Vernay, Inc., Lenygon and Morant, Ltd., and P. Jackson Higgs, will participate in the work of the exhibition.

Harman & Lambert

Established in Coventry Street
During Three Centuries



BY APPOINTMENT

Dealers in

ANTIQUE SILVER
JEWELLERY
OLD SHEFFIELD PLATE
ETC.

177, NEW BOND STREET,
LONDON, W. 1.

DR. JACOB HIRSCH

c/o ARS CLASSICA

OLD COINS
AND MEDALS
Highest Quality
CLASSICAL
ANTIQUITIES

also of the
MIDDLE AGE
AND RENAISSANCE

31 Quai du Mont Blanc
GENEVA
SWITZERLAND

FREDERICK KEPPEL & CO.

On Exhibition

CONTEMPORARY
ETCHINGS

16 EAST 57TH STREET

C.W. Kraushaar Art Galleries

680 Fifth Ave. New York

PAINTINGS - ETCHINGS
and BRONZES

by Modern Masters
of American and European Art



"CHEZ BRUANT"

By TOULOUSE-LAUTREC

"Chez-Bruant" by Toulouse Lautrec hung in the cabaret at Montmartre and was owned by Bruant until his death when his effects were sold. Beating time, standing on a seat, is Aristide Bruant singing; in the foreground with his back turned is the poet Reinard; in the background to the right Mme. Mandika. To the right the poet Maurice, then Mr. Richard, behind Durvis, the designer. On the other side of the table, near the pillar, Toulouse-Lautrec; on his right Monsieur Numès, behind him the painter Anquetin. Under Bruant's left arm the shaven head of Maxime, the legendary cabaret waiter. Then, with his arms in the air, Hortus the poet. Hanging from the ceiling the celebrated Louis XIII chair.

Courtesy of Durand-Ruel

RECENT GIFTS TO BOSTON MUSEUM

From Walter Gay, veteran American artist, long resident at Paris, the Museum of Fine Arts has received among several important gifts Paul Albert Besnard's oil study for his notable decoration in the School of Medicine, Paris. This work by the foremost of present-day French decorative painters will be an addition to the local facilities for study of mural painting. Besnard, it will be remembered, sent to this museum a considerable and impressive exhibition of his paintings and studies several years ago.

Mr. Gay's gift includes also two drawings by Millet and four by William Morris Hunt; a portrait head of a young

girl by Mary Cassatt; a water color by Lucien Simon depicting four Breton women, and a long list of drawings and sketches.

By request of Mrs. Elizabeth Howard Bartol the museum has acquired a family group attributed to Rubens; a Boudin seascape; a Corot landscape; John LaFarge's study for the head of St. John and a water lily; a Fritz Thaulow landscape. Likewise under the designation of the Swan collection: portraits of Col. James Swan and his wife and of Mrs. John C. Howard, by Gilbert Stuart. Also, in the names of Mary W. Bartol, John W. Bartol and Abigail W. Clark, four drawings and a portrait head by William Morris Hunt; landscapes by C. H. Davis, C. H. Woodbury, William Graham, Elizabeth Green and S. T. Darragh; John LaFarge's study for "The Ascension."

DURLACHER BROTHERS

ITALIAN PICTURES
WORKS OF ART

NEW YORK
25 West 54th St.

LONDON
142 New Bond St.

Established 1843

A. S. DREY OPENS GALLERIES HERE

(Continued from page 1)

to Pier Francesco Fiorentino. Two very fine early tapestries, one of them illustrating the visit of the Queen of Sheba to King Solomon, are on the walls. The rooms have been furnished sparingly. Few things are shown, but these are well spaced and can be seen as they deserve. Sculpture of the Renaissance, armor and furniture as well as pictures create an impressive atmosphere. In addition to the works of art shown Mr. Drey has brought or is bringing many of the finest things in his Munich collections.

STREATFEILD SALE HELD BY HAMPTON'S

LONDON.—Messrs. Hampton and Sons concluded on October 11 the two days' sale of the XVIIIth century French and English furniture and objects of art at 81, Gloucester-place, Portman-square, the residence of Colonel Sir Henry Streatfeild.

The top price of the sale, £309 15s., was given for a Louis XV writing table, veneered in kingwood and tulipwood. A Louis XV marqueterie commode made £147, a pair of Louis XVI candelabra, each with three branches formed of gilt lily sprays, £110 5s.; an Adam period mahogany serpentine side table, £105; a rectangular English lacquer cabinet, decorated outside with pines, willows, birds, etc., and inside with figures, trees, shrubs, etc., £115 10s.; and a pair of Chinese mirror-black vases, Kang-hsi period, £110 5s.

The pictures included Wheatley's "Cottagers," which fetched £126; "Le Minuet," by N. Lancret, £168; J. B. Pyne's "Scarborough from the Sands," £75 12s.; "Hilly Landscape," by W. Shayer, £89 5s.; and Jean Baptiste's "Study in Flowers and Fruit," £94 10s.

ROCKEFELLER MAY BE GREEK PATRON

(Continued from page 1)

made gifts to excavate the sites of former civilizations in Egypt and Asia Minor. His greatest gift, however, was declined by the Egyptian Government.

On this occasion, Prof. James H. Breasted of Chicago University, acting for Mr. Rockefeller, approached the Egyptian Government with an offer of \$10,000,000 to establish a museum at Cairo and to conduct excavations. The Egyptians objected to the terms of the gift, which were not made public, and in turn offered counter-proposals which were found unsatisfactory. In the end, the offer was withdrawn.

The \$2,500,000 donation was made to the American Classical School after that organization had already obtained permission from the Greek Government to conduct excavations at the site of a market place which in 500 B. C. was the community centre of Agora, as Athens was then known.

Upon his arrival here aboard the the Lloyd Sabaudo liner Conte Rosso, Col. Woods said:

"The amount has not been settled, but it will be a very large sum. I cannot say whether it will total more than \$2,500,000."

Accompanying him were Lawrence B. Dunham, who is connected with the Laura Spelman Rockefeller Memorial, which also provides for archaeological research. This led to the question whether John D. Rockefeller, Jr., had been the donor for the newest fund.

To this his only comment was: "You'll have to ask Mr. Rockefeller. I'm merely the agent for the fund and will supervise the spending of money as it is needed."

"The Greek Government," he continued, "gave the American Classical School the right to make excavations, but the school lacked funds for the work. No one has had any dealings in the matter with the Greek Government except the Classical School."

AN ANNOUNCEMENT OF THE SALE BY AUCTION OF THE IMPORTANT ART COLLECTION

FORMED BY

DR. JOHN E. STILLWELL

9 WEST 49th STREET, NEW YORK

For the last forty years, there has been formed by a medical practitioner of the city of New York an aggregation of works of art which for sheer variety and merit, embracing as it does almost every conceivable form of art, it would be difficult to duplicate in Europe or America among private collections. This collection is now to be dispersed by public auction.

IMPORTANT & VALUABLE PAINTINGS BY THE OLD MASTERS

"THE FOREMOST COLLECTION OF
GOTHIC CARVINGS IN AMERICA"

VELVETS, BROCADES
& OTHER FABRICS

MIRRORS, CLOCKS, GIRANDOLES
FURNITURE, ETC.

A PROFUSELY ILLUSTRATED CATALOGUE
WILL BE MAILED ON RECEIPT OF ONE DOLLAR

TO BE SOLD AT UNRESERVED PUBLIC SALE
THURSDAY & FRIDAY AFTERNOONS & EVENINGS
& SATURDAY AFTERNOON
DECEMBER FIRST, SECOND, THIRD

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, President]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

ST. GAUDENS SPEAKS ON MODERN ART

Homer Saint-Gaudens, Director of Fine Arts at Carnegie Institute, inaugurated on October 18th a series of lectures in connection with the Twenty-sixth Carnegie Institute International Exhibition. Mr. Saint-Gaudens' subject was "The Vagaries of Present Day Art."

Saint-Gaudens divided artists into three groups which he called Historians, Contemporary Essayists, and Adventurers. "We need our historians," he said. "They are part of the humanities we so neglect these days. The contemporary essayists are those who swim freely in the full current of the stream of life. They are important, for the more truly an artist expresses his own time, the greater he is for all times."

"Then there is another body of artists, those who recklessly plunge into the rapids. Excitement and danger is as much sought in art today as in sport. We have our Lindberghs in paint as well as in aviation. Many, very many, are lost in the hazardous enterprise, but those that succeed have blazed a trail."

Mr. Saint-Gaudens dwelt at length on modern painting, approaching it from several angles. He finds it natural that art should be "jazzed up" as well as other things in this day and age. Even Raphael, he said, would have been quite a different painter if he had lived today.

Saint-Gaudens has a logical theory which goes far toward explaining some of the distorted modernist canvases.

"Things we see," he said, "look different to us under different circumstances. A dead and wind-blown tree seen on a misty night, with flying clouds becomes very. Paint the tree a bit more dead, make the mist more elusive, represent the clouds about a moon and your uncanny sensations are increased. Some artists, having got that far, cannot stop."

"From that point on the march towards abstraction becomes more obvious as our own senses become more acute, until we find ourselves in company with those artists who feel that the most interesting thing to do in painting is not to appeal to the world at large, but to be able to excite the refined emotions of a few persons, who, possessing intense sympathy with our modern nervous social existence, have sought to tune their visual reactions to what they feel are the most sensitive possible combinations of form and color."

"This last category is the hardest perhaps to understand. But have patience. Psychology was almost an unknown word fifty years ago. Up to comparatively recent times men have been trying to come to a knowledge of things outside themselves. Only lately have they been delving within."

"Of course, these results are not generally liked. They may not reach any great height. But they are a line of endeavor quite natural in this world of ours today."

"There are really two main elements to a painting; the matter, or substance, of them, and the manner in which they are translated to our eyes. The matter is the plot, and the manner is the acting out, or the technique. The thing is to strike a happy balance between the two. For if you have too much manner the matter is apt to be overshadowed."

Saint-Gaudens pleads for tolerance in

art. He said that if you climb on a soap-box and shout your theories saying "This is art," you will soon find that another barker has set up across the street, preaching another creed just as loudly.

"Fashions of art," said Saint-Gaudens, "shift with the fickleness of fashions in dress. A painter's success is a matter of luck. Real art is founded on popular demand. If people do not want something, however eccentric, however extraordinary its foundation, that something is built upon sand and will inevitably be washed away."

"Art by itself is worth little. If you order a bottle of vintage Bordeaux at the Trois Pheasants in Dijon, and they bring it up covered with cobwebs, and it is warmed to the right temperature, then you know you have found art. But if you take a few gulps of it in the dusty back seat of an automobile at four o'clock in the afternoon, while the machine is moving, you cannot tell it from *vin ordinaire*."

"Remember that galleries are the worst place in the world in which to see pictures, though they are a necessary evil in art today. Pictures are meant to be hung in specific places. We should think of each individual painting in regard to just one wall in a room. As there are many kinds of rooms in the world, naturally there need to be many kinds of pictures."

HOOSIER SALON IN JANUARY

CHICAGO.—The fourth annual Hoosier Salon will open in the Marshall Field Picture Galleries, January 28, 1928, and continue through February 15. Any Indiana born artist, any artist who has received his art training in Indiana or who has resided in the state for a period of five or more years or who is definitely identified with an Indiana group of artists and returns to the state for periodical sketching trips is eligible to compete. Over \$5,000 will be awarded in prizes.

The jury consists of Mr. Wayman Adams, Mr. Herman Wessel, Mr. John by the Tri Kappa Sorority of Indiana ward T. Grigware, Mr. Karl Buehr, Mr. Clement Studebaker, Mr. Eugene Bufington, Mrs. William G. Valentine.

The jury will make all awards and a Hanging Committee will be selected from the jury. In addition to the usual prizes which have been given each year the following prizes have been offered.

Four hundred and fifty dollars given by the Tri Kappa Sorority of Indiana to be divided into three prizes for the work of women artists.

A prize of \$250 to be awarded for the picture which has not received a prize from the jury and is selected as the best picture chosen by the popular vote of the member artists who visit the Salon (this prize to be announced at the close of the Salon).

A prize of \$200 given by the Indiana Limestone Company for the best piece of carved limestone (weight not to exceed 150 pounds) which shows creative design and which can be embodied in an architectural design either exterior or interior. This design may be in any shape.

Entries must be in not later than January 13, 1928. The Salon will be available for exhibition purposes in any part of the United States after February 15, 1928. For further information regarding the Salon, communicate with the executive chairman, Mrs. C. B. King, Graemere Hotel, 113 N. Homan Boulevard, Chicago, Ill.

ABERDEEN GALLERY LIBERALLY ENDOWED

LONDON.—Various handsome gifts of money to Aberdeen by its citizens for the acquisition of works of art have recently been made. On June 21 the total accruing from the sums bequeathed amounted to £65,000, which should yield about £3,000 annually for the purchase of pictures.

But this is not the end of Aberdeen's good fortune. Sir James Murray, to whose enthusiasm and generosity the gallery mainly owes its prosperity, wrote to the Town Clerk of Aberdeen that, as chairman of the Art Gallery Committee, he had for long considered the question of adding to its treasures portraits of distinguished men and women belonging to both city and county.

The scheme at first could not be carried out for lack of space. This obstacle, however, has now been overcome. When it became known that the adjoining Gray's School of Art could be acquired for the purpose in view, Sir James offered the town council £10,000 towards the purchase and adaptation of the school as an integral part of the Art Gallery to be utilized as a portrait gallery for Aberdeen and the northeast of Scotland.

The only condition made by Sir James Murray was that the council should "obtain powers to increase the maximum art gallery rate from 1/2d. to 1d."

This the council has done unanimously and its decision was communicated yesterday to Sir James who has thus achieved the great work undertaken by him about thirty years ago. The 1d. rate will bring in a yearly income of some £3,000, which added to the sum already mentioned, raises the annual fund for the art gallery approximately to £6,000.

Surely there is no other municipal gallery in these islands so liberally endowed. The National Gallery of England has no more than £7,000 a year to spend on acquisitions. In 1900 the yearly allowance to the Aberdeen Gallery was £131 10s., out of which all expenses had to be defrayed. This is a remarkable triumph, alike for Sir James Murray and the citizens of Aberdeen.

PLAYHOUSE OFFERS POSTER PRIZE

The Provincetown Playhouse, (The Experimental Theatre, Inc.) offers a first prize of \$100.00, a second prize of \$50.00, and a third prize of \$25.00 for the best poster submitted to them for use in conjunction with the advertising of the Pulitzer Prize Play, "In Abraham's Bosom."

This contest is open to every resident of the United States and Canada, except the cast and staff of the Provincetown Playhouse, their families and relatives, or the relatives of the author and Director. The Poster is expected to portray through design or drawing the idea, spirit, story, or message of the play, and is to have the wording, "Pulitzer Prize Play—In Abraham's Bosom."

This contest started October 5th, and will continue until midnight November 15th. All posters must either be mailed or brought in person to JACK SILVERMAN, Director of Poster Contest, Provincetown Playhouse, 133 Macdougall Street, New York City. Special reduced price tickets may be obtained from the contest editor by prospective contestants for any performance of the play. Details of the contest may be obtained from Mr. Silverman.

C. G. BOERNER OF LEIPZIG

UNIVERSITÄTSSTRASSE 26

Will Sell by Auction on
November 10th to 12th, 1927

CHOICE OLD ENGRAVINGS ETCHINGS AND WOODCUTS

from the Collections of the late

MR. ALFRED MORRISON (London)

and

Reichsgraf von Nostiz-Rieneck (1649-1712)

Also Duplicates of the

Munich and Stockholm Printrooms

DURER REMBRANDT VAN DYCK
HIRSCHVOGEL LEYDEN

Rare Early Mezzotints

Fine Engraved Portraits

I Will Also Sell by Auction on
November 17th to 19th, 1927

The Collection of the late

FRANZ STOPEL of Leipzig

Including Old Leipzig and Carlsbad Views, Portraits of Napoleon, etc.

THE RICHLI ILLUSTRATED CATALOGUES:

No. 155 Collections: Von Nostiz and Morrison (Old Masters). Price 5 RM.
No. 156 Collection: Franz Stöpel (Leipzig, Carlsbad, Napoleon). Price 2 RM.

Telegrams: Boernerkunst, Leipzig

Jacques Seligmann & Co., Inc.

3 East 51st Street
NEW YORK

PERMANENT EXHIBITION

of

WORKS of ART and PAINTINGS

PARIS

57 Rue St. Dominique
(Ancien Palais Sagan)

9 Rue de la Paix

COMM. PROF. ELIA VOLPI

ANTIQUE PAINTINGS AND WORKS OF ART

Piazza Torina, 3
Florence
Italy

130 West 42d St.
New York
Room 417

DAVE'S TURNER & Co

Established 1870
39 Pearl Street, New York City
London Paris

"OLD MASTERS" IN THE FINE ART OF SHIPPING

Let us solve the problem of forwarding your works of art, household effects and general merchandise, from destination to destination. Our foreign connections enable us to offer you an unequalled world-wide service at a minimum expense.

Representative will gladly call upon request

Phone Cable Address
Bowling Green 7960 Spedition

de hauke & company

3 east 51st street - new york

paintings
by
modern masters
including the
impressionist school
sculpture and
decorative art

FEARON

ENGLISH
PORTRAITS
PRIMITIVES
OLD MASTERS

GALLERIES

INC.

25 West 54th Street

THOMAS J. KERR

formerly with
DUVEEN BROTHERS

Antique Works of Art

Paintings · Tapestries · Furniture

510 Madison Avenue

New York

**EARLY ENGLISH FURNITURE
RARE ENGLISH PORCELAINS and SILVER
PERIOD INTERIORS AND DECORATIONS
PANELLED ROOMS**

Vernay

ENGLISH FURNITURE - PORCELAIN
SILVER - POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street
LONDON, W., 217, Piccadilly

MARCEL BERNHEIM & Co.
2618 RUE DE CAUMARTIN, PARIS
MODERN PAINTINGS

NAZARE-AGA
Persian Antiques
3, Avenue Pierre Ier de Serbie
Paris

J. WATELIN
Tableaux
11 Rue Auber
PARIS

R. G. Michel Gallery
17 QUAI ST. MICHEL, PARIS V
Original Engravings & Etchings by
Béjot, Bubot, Mary Cassatt, Corot, Daumier,
Degas, Delacroix, Gauguin, Forain, Lepere,
Manet, Matisse, Méryon, Millet Od. Redon,
Renoir, Whistler, Zorn, etc.
Catalogues on Application

KALEBDJIAN BROS.
Classical Objects
of Art
12 Rue de la Paix and 21 Rue Balzac
PARIS

Charles Pottier
Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

BING & CO.
Modern Masters
20 bis, Rue la Boétie, Paris

**The Pennsylvania Academy
of the Fine Arts**
Broad & Cherry Sts., Philadelphia
Oldest Art School in America
Instruction in Painting, Sculpture
and Illustration. Send for Circular.
ELEANOR A. FRASER, Curator

BRIMO DE LAROUSSILHE
ORIENT
ANTIQUITÉ
MOYEN AGE
34, rue Lafayette and 48, rue Laffitte, PARIS

J. FERAL
Ancient Paintings
7 RUE ST. GEORGES
PARIS

Chas. Kaufmann
Ancient Tapestries, Point
Old Paintings, High Antiques
23 Faubourg St. Honoré, Paris

GALERIE VAN LEER
Painting since Cezanne
41 Rue de Seine, Paris (6)

H. FIQUET
Modern Masters
88 Avenue Malakoff, Paris

J. Herbrand
Old Masters
31 Rue Le Peletier, Paris

M. & R. STORA
Gothic and Renaissance
Works of Art
Paris, 32 Bis Boulevard Haussmann

GALERIE NEUMANS
102 Rue de Louvain, BRUXELLES
8 Rue Volney, PARIS (2e)
Thousands of pictures, old masters,
Bought and Sold Every year
to the trade



"PORTRAIT OF GABRIELLE" By AUGUSTE RENOIR
This canvas, which comes from the son of the artist, is being shown by the
Flechtheim Gallery, Berlin.

AUTUMN SALON IN MADRID

MADRID.—The first important event of the present art season is the Autumn Salon, just opened at the Crystal Palace, under the patronage of the Society of Painters and Sculptors. On the whole, it does not differ greatly from the biennial National Exhibitions, but the absence of any state intervention and the struggle for medals lend these Autumn Salons a greater purely artistic interest. Sculpture in this exhibition is negli-

gible, both as regards quality and quantity, but the pictures shown are abundant, and of a very high standard indeed. The three works of Cristobal Ruiz are, like all his last, his best. It is the landscape of Old Castile which has this time inspired his lyrical palette, together with a portrait, a miracle of light, of his daughter.

There are agreeable surprises of the young masters, who give further proofs of progress on the road to excellence and personality, such as Cancio, Aguirre, and Fernandez Valbuena.

Among the riper painters, Blanco Coris shows a spiritual rejuvenation in a very successful landscape displaying the very modern tendency. Ricardo Baroja has, among others, a view of a northern village which is really final. There could be no greater impression of life and feeling. As against it, Gonzalo Bilbao contributes a bacchanalian scene than which there is nothing more decorative, colorful, warm and throbbing with the "joie de vivre." Angel Lafuente has two magnificent portraits, most skilful and strongly built. And a host of other painters with very estimable works: Rubio, Martinez Cubells, Benlliure, Argelés, Santa María, Masvila.

One of the greatest surprises of the Salon has been the Argentine room. Insufficient time has been the cause that only very few exhibitors could be represented. Foremost is Larrañaga, already known by his previous shows in Spain, and who now reveals powerfully his growing personality. Quite as interesting are Tito Cittadini and Ramonge.

But the chief attraction of the show is the section of French engravers. One can admire the work of the leading draughtsmen of France, who amply justify their fame. Let it suffice to mention a few names of exhibitors: Marie Laurencin, Maillol, Laboreau, Galanis, Desiguers, Desuard, Herman Paul, Veber, Forain, Manceaux, Blamich, Charbonnier, etc. There is also a section of Italian engraving, of minor importance. The Barcelona Art Association has sent the work of several of its members, notably Rocamora, Fábregas, Amat and Ribas.—E. T.

American Art Galleries

Madison Ave. at 57th St.

Exhibitions Opening
November 5

**THE VIS
COLLECTION OF
DUTCH TILES
OF FOUR CEN-
TURIES**

Sale Nov. 9 & 10

**TAPESTRIES
BROCADES
VELVETS AND
CHINESE POR-
CELAINS**

Private Collection of
Mr. EDSON
BRADLEY

Sale Nov. 11 & 12

Illustrated Catalogues
Seventy-five Cents

Messrs BERNET & PARKE
Conduct the Sales

MEDIAEVAL ART SHOWN IN COLOGNE

A very fine exhibition of art of the middle ages from various private collections in Cologne is now being held in that city under the auspices of the Kunstverein. The decorative art of the period forms the most important feature of this exhibition and includes carvings in wood, stone, metal and ivory as well as examples of craftsmanship in bronze, enamel and gold. A fine series of textiles, including early weaves, embroideries and rugs are also featured. Of the paintings in private collections, only those are exhibited which have been secured since the last loan exhibition of the Kunstverein in 1924. The collection as a whole includes a large number of pieces of Rhenish origin or from the neighboring districts and has been limited to the finest specimens obtainable within these groups.

Among the sculpture of the Romanesque High Gothic period, one of the finest pieces is a Madonna and Child, a Lotharingian work dating from the middle of the XIIIth century, and distinguished by a severe and primitive beauty. Another remarkable piece in this group is an enthroned Madonna with Child, ascribed to a Vienna artist of the XIVth century; it is overlaid with silver and enamel and comes from the O. Strauss collection. Also noteworthy are the figure of a man with lion, probably from the second half of the XIIIth century, a small standing Madonna with Child, probably Austrian work from the middle of the XIVth century and another very graceful and charming Madonna by the master of the Dornstadt Altar, about 1420, in which the treatment of the drapery is exquisitely rhythmic.

Of the late Gothic period, two pieces stand out decisively, a high relief, Adoration of the Child, a Frankish work of the end of the XVth century from the Hagen collection and a standing figure of the apostle Andrew, a Bavarian work about 1510.

The group of work in metal is distinguished by a bronze lion of the XIth century from the Seligmann collection, a marvel of bold and vigorous modeling.

CHESHIRE MUSEUM'S FEDERATION FORMED

LONDON.—A new development in the policy and administration of public museums has taken place in Liverpool by the formation of the Lancashire and Cheshire Museums Federation. The scheme, which owes its inception to Dr. James R. Simpson, director of the Liverpool Public Museums, aims at promoting closer co-operation between the various museums of Lancashire and Cheshire, one of the chief objects in view being a pooling of resources and the interchange of specimens.

Outlining his proposals, Dr. Simpson says:

"Museums should be grouped around regional centres and if the pooling of resources could be done on a national scale the federation would be perfect. Meanwhile Lancashire and Cheshire can make a start in that direction. One museum must act as the pivot or centre. Individual museums might specialize in different branches and an interchange of specimens by loan or exchange would be to the advantage of all. In some cases isolated specimens in one museum might be better utilized in completing a collection in some particular branch in another museum. Each museum should be identified with its own locality, Liverpool museums, for example, specializing in old Liverpool and shipping. . . Museums should be in a perpetual state of rearrangement, and there should be a room in every museum for temporary exhibits. If one museum specializes in a definite branch an exhibit might be circulated which would prove attractive to other towns."

GALERIE CASPARI MUNICH

52 BRIENNERSTRASSE 52

**HIGH CLASS
OLD and MODERN PAINTINGS**

DURER CENTENARY NEXT YEAR

Campbell Dodgson, editor of the *Print Collector's Quarterly*, writes in the current issue that "the coming fourth centenary of Dürer's death, which occurred on April 6th, 1528, will be an event of the greatest interest to those among print collectors who are also serious students of the history of art and particularly of drawings and engravings. The event is already beginning to 'cast its shadow before it,' and there is talk of various important exhibitions that will be held to celebrate it, notably at Berlin and Nuremberg. In the British Museum the Dürer collection of the Print Room itself will be displayed as fully as possible, but there is no rumor yet of any exhibition being held in England of pictures, drawings or prints that are in private ownership."

"The anniversary will also be celebrated, no doubt, by the appearance of a host of new publications, which will add to the already enormous mass of literature on the most celebrated artist of an industrious and learned nation. All students of Dürer are eagerly awaiting the appearance, promised for the autumn, of the first supplementary volume to 'Lippmann,' unequalled as a first-rate scientific publication of a great artist's drawings, but by now urgently in need of amplification in the light of recent discovery and research. The four original volumes, edited by Lippmann himself, date from 1883 to 1896; a fifth, containing the Albertina drawings only, edited by Dr. J. Meder, appeared in 1905. A very large number of drawings, in which Lippmann disbelieved, or which are entirely new discoveries since his time, need to be added to the collection and made readily available for students, who have to search for them in the portfolios of the Dürer Society or in the files of a score of periodicals in different languages. The arrangement of the new volumes, edited by Dr. F. Winkler, librarian of the Berlin Museum, will be chronological and not distributed, as Lippmann's volumes were, according to the collections in which the drawings are now to be found. Up to the last minute, almost, important discoveries, relating especially to Dürer's early years before 1500, have been made, and it may almost safely be predicted that when the second Winkler volume comes out it will have to contain another supplement of drawings discovered too late to appear in the first. No other artist's drawings are today so keenly sought for and discussed as Dürer's."

FURNITURE FEATURES ENGLISH AUCTIONS

LONDON—Messrs Puttick and Simpson resumed on October 7 their season of auction sales with old English furniture, porcelain, objects of art, and Eastern textiles, including the property of Mrs. Barnes, of Whitwell, and of Dr. S. W. Woodhouse of Philadelphia, U. S. A., the total amounting to £2,230. A Queen Anne walnut kneehole writing desk, with inlaid borders of herringbone pattern, 33 inches wide, brought 140 guineas; a Queen Anne walnut bachelor's chest of four drawers, 32 inches wide—52 guineas (both bought by Connell); a Queen Anne oyster walnut chest of four drawers with inlaid borders, 37 inches wide—65 guineas (Osborne); a set of

seven Hepplewhite mahogany chairs, carved with honeysuckle ornament—78 guineas (Lyon); another set of six with carved open fan centres—78 guineas (Osborne); a Sheraton mahogany sideboard, inlaid with satinwood lines, 77 inches wide—70 guineas (Timms); and an old English chiming bracket clock, in ebonized case, with ormolu mounts, chased with flowers, etc., 20 inches high, by Thomas Moore, Ipswich—44 guineas (Rogers).

Messrs. Robinson, Fisher and Harding's sale at Willis' Rooms, King-street, St. James's included a Chippendale mahogany card table with serpentine front and carved floral borders, 34 inches—£150 (Heaththorne); a Queen Anne burr-walnut kneehole writing table, 30 inches—90 guineas (J. R. Thomas); a Chippendale mahogany elbow chair, with carved open splat—60 guineas (Mallett); and a Kirman rug, blue ground with centre panel, 80 inches by 57 inches—62 guineas (Pillischer).

At Harrods Galleries a pair of French encoigneurs fetched 225 guineas, a Sheraton serpentine-front sideboard 98 guineas, and a Louis XV kingwood commode 64 guineas. The day's sale totalled £3,000.

Colonel Blackburne's sale, by Mr. Herbert Johnson (69, Sankey-street, Warrington), of the contents of Hale Hall, included a walnut cabinet on six ball-and-claw feet, which brought £112, 10s.; a semicircular table, £36; and two mahogany card tables, £32 each.

A. F. A. TO MEET IN LINCOLN

LINCOLN, Nebraska.—An important step forward for the western territory is being taken by the American Federation of Arts. The first western sectional convention is to be held at Lincoln, Nebraska, during Thanksgiving week. For many years the Federation has maintained a western office at the University of Nebraska. For this reason and because a most important state capital is being built, Lincoln has been honored by having the first western convention.

A very interesting series of programs is contemplated. Miss Mechlin, the secretary of the Federation will give an account of the work of the organization. Many distinguished speakers will be heard on important art topics. Sessions will be devoted to the following general topics: Modern Trends in Art, Scholarship and the Fine Arts, the Nebraska State Capitol: Its Construction and Art, Municipal Art in the West, and Art in Schools and Colleges.

It is planned to have many interesting incidental features. Informal luncheons will be held by various groups, visitors will be given an opportunity to see a number of private homes and collections, the University Players will give a special performance of Franz Molnar's "Liliom," and a large general banquet will be held. Governor and Mrs. McMullen have kindly consented to open the executive mansion for a reception to the delegates. At Morrill Hall, the new home of the School of Fine Arts, a series of important exhibitions will be held. The most important of these is a large exhibition of western artists. An attempt is being made to make a demonstration of the quality of the western output. In addition to this, some of the most important traveling exhibitions of the

American Federation will be shown. College visitors will also be interested in an important football game scheduled for Lincoln on the day following the convention, when the University of New York meets the University of Nebraska.

The eastern conventions have been very notable gatherings, making it possible for artists, art patrons and teachers of art to meet in both formal and informal groups and to stimulate each other to higher activity. It is hoped to make this kind influence active in the western territory.

ART CONFERENCE SEEKS EXHIBITS

The American Committee for the International Conference of Art Teachers, to be held on Monday, July 30th to August 5th, 1928 at Prague, wish to bring to the attention of all interested in American participation the opportunities that exist for making the American exhibit a worthy record of the country's progress in art education. The exigencies of space demand that the work shown be confined to a comparatively small exhibit. For this reason it is proposed that the number of cards submitted by any one institution be proportioned to its size and the importance of the centre it represents.

Exhibits will be accepted upon this basis, subject to the committee's right to reject work that for any reason may not prove suitable. Such work comprising Drawing, Painting, Graphic Arts, Design, Lettering, etc., will be grouped together and shown as a National Exhibit. A further selection, concerned with methods of teaching, outlines of courses, and curricula building will be sent for display with a group of similar exhibits from European countries. A small proportion of the work will consist of industrial art and craft work—pottery, textiles, carving, metalwork, etc.

The complete exhibit will be shown at the Eastern Arts Convention at Hartford, Connecticut, in April, 1928, after which a final selection will be made and sent to Prague.

The committee is particularly desirous of obtaining representative work from important institutions in the great centres of industry, from schools whose work has obtained general recognition for its educational value, and from teachers who have developed their work along progressive and original lines.

It is hoped thus to assemble a thoroughly attractive and stimulating exhibit, showing in graphic form the outstanding features of art teaching in America. A further notice giving details will be published later, but all who intend to submit work should write to the Exhibition Committee: address, Fine Arts Department, Teachers College, Columbia University, New York City.

Royal B. Farnum
Valentine Kirby
George J. Cox

ACADEMICIANS SHOW IN MEMPHIS

Those who selected the paintings for the current exhibition by artists of the National Academy of Design chose with judgment as to individual and ensemble; for, in viewing the show, one finds landscapes, seascapes, figure studies, still life, portraits and scenes that have struck the painter with significant features.

Maud Mason's "The Glory of June," which was at the gallery not so long ago, is a felicitous interpretation of the Junoesque peony, depicted with feeling for the character and beauty of the flower, and its adaptation to design.

William Ritschel is represented in this collection by a large canvas called "South Sea Foam." It is a marine, achieved with the remarkable flair that has made Mr. Ritschel's work so fine and significant.

Charles Hubbard's "Rocky Slopes" reveals that he likes to paint landscapes wherein strong structure, as of mountains, predominates.

Dines Carlsen's "The Pewter Plate" has been one of the most greatly admired paintings in the exhibition. It is an original and unusual still life study, not so much in its choice of subject matter as in its beautiful rendition of quality and its intuitive sense of tonal values.

CHARLES of LONDON



INTERIORS OLD ENGLISH FURNITURE TAPESTRIES

2 WEST FIFTY-SIXTH STREET, NEW YORK
LONDON: 56 NEW BOND STREET, W. 1

Member: Antique and Decorative Arts League

REINHARDT GALLERIES

730 Fifth Avenue, New York
Paris Office:
11 Bis Rue Boissy d'Anglas

OBJETS D'ART

GOLDSCHMIDT GALLERIES

730 Fifth Avenue, New York
11 Bis Rue Boissy d'Anglas, Paris
Kaiserstrasse 15, Frankfurt
Victoriastrasse 3-4, Berlin

PAINTINGS

By OLD and
MODERN
MASTERS

JOHN LEVY GALLERIES

Paintings

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome

MILCH GALLERIES

Members of the Associated Dealers in American Paintings

PAINTINGS by AMERICAN ARTISTS

WATER COLORS · ETCHINGS · DRAWINGS · BRONZES

FINE FRAMING

108 West Fifty-seventh Street

New York City

See Art Calendar for current exhibitions

A. S. DREY

OLD PAINTINGS WORKS of ART

NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

The ART NEWS

Published by the
AMERICAN ART NEWS CO., INC.
 49 West 45th Street, New York
 President S. W. FRANKEL
 Editor DEOCH FULTON
 Entered as second-class matter, Feb. 5, 1909, at
 New York Post Office, under the Act of
 March 3, 1879
 Published weekly from Oct. 8 to last of June.
 Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$6.00
 Canada 6.00
 Foreign Countries 6.00
 Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
 William Einsel 46 East 59th St.
 Washington Sq. Book Store, 27 West 8th St.
 Gordon & Margolis 32 East 59th St.
 Times Building News-Stand Times Building
 Subway Entrance Basement

WASHINGTON

Brentano's F and 12th St., NW

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamaker's (Book Counter)

LOS ANGELES

C. V. Pleuharp 353 Hill St.

LONDON

The Art News Bank Building
 16a St. James's St., S.W.1

David H. Bond 407 Bank Chambers
 Holborn, W. C. 1

Daw's 4 Leicester St.
 Leicester Sq. W. C. 2

Gorringe's 17 Green St.
 Leicester Sq. W. C. 2

PARIS

George Houin 2 Rue de la Plaine
 Telephone Diderot 1909

Brentano's 37 Avenue de l'Opera

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXVI Oct. 29, 1927 No. 4

WHEN IS A BIRD NOT A BIRD?

The customs officials have again gone gunning after Mr. Brancusi's bird. Justice Waite and his confreres would bring it to earth as a mere metal pipe; artists and critics would allow it to soar in space as its creator intended. Meanwhile the customs tangle has had the healthy effect of momentarily making esthetics a matter of public concern and debate.

Laymen and esthetes so seldom have patience to hear each other's views that the present proceedings should be mutually enlightening. As a rule, the esthete retires comfortably to his ivory tower, the layman to his slogan of knowing what he likes. In the present dispute, they must hear each other out. Justice Waite and Attorney General Higgenbotham are almost perfect protagonists of the popular viewpoint that art is purely a matter of photographic reproduction. In fact, Justice Waite's queries as to whether Brancusi's figure suggested a bird, whether it would be recognized as a bird if seen in a forest and whether a respectable and sober gunner would take a shot at such a bird, are an almost classic revelation of the conception of art still held by the majority of people both in and out of art exhibitions.

The present testimony in this dispute, as reported in the newspapers, will probably do more to give the public a little preliminary training in esthetics than several volumes by Mr. Clive Bell or Mr. Willard Huntington Wright. Highly esteemed witnesses are declaring in public print that art cannot be defined in terms of length, breadth and thickness as the customs laws and the popular opinion believes possible. An Egyptian hawk, dated 3000 B. C. is submitted as evidence that artists did not always create in naturalistic detail. The dispute gains space in the newspaper, is reported pro and con in simple understandable words and is read by the public. Many will for the first time realize that qualities other than verisimilitude can enter into a work of



XVTH CENTURY FLEMISH GOTHIC TAPESTRY NOW ON LOAN TO THE DETROIT INSTITUTE OF ARTS

One of a pair representing episodes in the attack and siege of Jerusalem. Size 16'x12'.
 Courtesy of P. W. French & Co.

art. All this is healthy and highly valuable in a community where art is usually argued in words of seven syllables. If art were more often a matter of common concern, public information might soon become more than glib patter or careless ignorance.

A DEFENCE OF CUBISM

To the Editor of "The Outlook"—

Sir,—I see that Sir Frank Dicksee has been expressing himself once again on the subject of modern painting. "Cubist pictures," the President of the Royal Academy is reported to have said, "are the sort of pictures people who are not artists can paint." Leaving aside the obvious question whether we are to infer that Sir Frank has discovered that he is something of a cubist, one may legitimately ask, I think, how long this man is going to be allowed to degrade the dignity of his office by this sort of pretentious announcement. Will nothing teach the Dicksees of this world their lesson, I wonder? They made this country a laughing-stock by their attitude to the impressionists. Then they committed an even greater folly over Cézanne. It is perhaps impossible to expect them to develop sensibilities. But one might expect that continued critical disaster would sooner or later inculcate caution, and that gradually they would learn that to make silly jokes about movements which the best art critics of the rest of the world take seriously is, to say the least, risky. But apparently it is not so.

Of course, this is not to say that all the work which goes by the name of cubism is to be taken seriously. By no means. There are charlatans in this line as there are in the styles affected by Sir Frank and his colleagues—although the remuneration being less the percentage is lower. All that is necessary is to realize as a general commonsense maxim that men like Picasso and Braque have abundantly demonstrated their ability in the more conventional forms of painting. Of course Picasso, who is easily the first draughtsman in Europe, could beat all the English academicians, except Mr. Sickert, left-handed; when men like this do something a little out of the ordinary, suspended judgment is the humbler and safer attitude.

As a matter of fact, for men of any sensibility, it is much easier to judge cubist art than almost any other genre, the conditions it imposes are so rigorous.

It is possible for a representative artist who is insincere to deceive the eye of even acute critics by a hundred irrelevant tricks and details. It is not so with cubism. Here the artist can rely on no such adventitious aids. If he does not convince by sheer beauty of form and color he stands condemned immediately. And, as I say, few men who are willing to trust their sensibility find any difficulty in judging it. But trust their sensibility is just what the President of the Royal Academy and men of his kidney are not likely to venture to do. They see something which makes demands on their judgment, which does not permit of evaluation by their second-hand standards, and immediately they invent a label which enables them to dispense with the effort of perception, and condemn the whole thing out of hand. "Le Cubism voilà l'ennemi." Hence all this heavy after-dinner fooling.

Outside this country of course the issue is a stale one. Somewhere about 1908 Sir Frank Dicksee might have been hailed as a stalwart by one or two of the less progressive French critics. There were hot words spoken and furious demonstrations made against cubism in those days. Today all that is over. The victory is won. Cubism has established itself as a recognized medium of expression, and Picasso, the one time leader of the fray, is content to go on doing cubist designs or perfectly representational portraits of his wife or his little boy according as the spirit moves him.

And in this country, if I am not greatly mistaken, the issue is ceasing to be seriously contested, save at those functions which academicians adorn with their presence. But the battle has been won, not in the stuffy atmosphere of the official galleries, but on the stage of the music-hall and the hoardings of the street corner. When great crowds flock yearly to the Russian ballet (of whose repertory, of course, the Three-cornered Hat decor, by Picasso, is one of the most universally popular items), when so eminently prosaic a body as the Underground Railway Company urges us to use its trains in multi-colored posters of eminently cubist idiom, even Sir Frank Dicksee, confident as he is, no doubt, that Landseer and Alma Tadema and Ary Scheffer said the last word about painting, must sometimes feel that he is fighting a losing battle.

Yours, etc.,

ARS LONGA.

—From the London Outlook.

BURLINGTON DARES TO CRITICIZE

LONDON.—The unsigned editorial entitled "The Trafalgar Square Mystery" in the just-issued October number of the *Burlington Magazine* is the subject of widespread and animated comment alike in official and private circles. The gist of the article is, to quote therefrom, "That the pictures that have been accepted for the nation in recent years are disquietingly poor in quality." Highly important questions are raised by this editorial pronouncement in what admittedly is the most influential of English art magazines, at any rate, as relating to work of the past. The numerous influential members of the consulate committee of the *Burlington* includes Sir Charles Holmes, director of the National Gallery; the Earl of Crawford, chairman of the Board of Trustees, Sir Robert Witt; a second trustee and chairman of the National Art Collections Fund; and Mr. W. G. Constable, a valued member of the Gallery staff. Though neither corporately nor individually are members of the consultative committee responsible for the general conduct of the *Burlington*, it is relevant to ask whether before publishing an editorial so grave and sweeping in its charges and implications some of them, at any rate, were summoned to consider and approve it. In the alternative, were other well-informed and experienced persons consulted, or is the able Scots editor, Mr. R. R. Tatlock, solely responsible?

In this connection I understand that the article came as a bolt from the blue to those connected with the National Gallery, whose officials, according to a time-honored tradition, are unlikely to take part in any controversy that may ensue. The outburst is the more surprising inasmuch as the *Burlington* editorial of September *Why a Royal Commission?* quoted approvingly the declaration of foreign gallery directors who visited London for the centenary celebrations—namely, that the National Gallery has the finest collection of pictures in the world, the writer adding that the sponsors of the projected Royal Commission "did not seem to be aware that they (i.e., our national art institutions) are probably the most ably managed" (in the world).

It is unquestionable that the writer's basic and laudable intention was to investigate, bring under public notice and thus contribute towards the solution of the major difficulty which today confronts our national art institutions. To transcribe a sentence from the already cited *Why a royal commission?* The real problem is, "How are our impoverished but

magnificently efficient museums to be enriched so as to compete on the market with a dozen young American museums each enjoying the interest on many millions sterling?"

One or two obvious comments may be made on the present article as printed. To document and drive home the significance of the question "whether the authorities of Trafalgar Square know a good picture when they see it," fourteen works recently purchased (the temptation to select from the poorest examples has been withstood, we are told) are reproduced. These include Geertgen Tot Sint Jan's "Nativity" (£9000), a rare and highly characteristic work which, in common with countless responsible students of art, Sir Charles Holmes holds "bears every mark of that originality of genius, the skill of hand and eye, and the wondering child-like beauty of expression" typical of the early Netherlandish masters. (Authentic works by them are all but impossible to obtain.) The impressive "Meeting of Joachim and Anna" by the Maître de Moulins (£10,000), the "Miracles of St. Benedict," by Lorenzo Monaco (£500), and the highly accomplished "Man in Murrey Velet," by Joseph Highmore (£300). Does the purchase of these and other pictures cited support "the belief that we are being poorly served by our masters at Trafalgar Square?"

As to Titian's study for "The Trinity" (£11,000), this was a speculative picture. When covered by darkened varnish it realized 280 guineas at the Claremont House sale of 1926. It would, to say the least, form a dangerous and undesirable precedent were our national institutions to embark on such speculations. The purchasers had the picture cleaned, with the result that it is now acknowledged to be an original by Titian, not a copy. Hence its spectacularly increased market value. Again, the allusion to Lotto's "Lucrezia," bought for the Gallery at 22,000 gns. in the Holford sale, should have been supplemented by some governing facts within common knowledge. The National Gallery contributed £6,000, no more, towards the purchase. Again, through a most unfortunate misunderstanding, the Duveen firm was not informed of the Gallery's interest, otherwise Sir Joseph Duveen—whose generous public benefactions are well known—would at once have stood aside. This I can vouch for on indisputable evidence. Another and major consideration is wholly disregarded in the editorial. The director and trustees of the National Gallery have knowledge of many works of note expected to come to Trafalgar Square by gift or bequest. Their policy rightly takes account of such prospective additions, some of which well nigh amount to certainties.—From the *Glasgow Herald*.

BOOKS AND MANUSCRIPTS

AN APPROACH TO PAINTING

Thomas Bodkin

Harcourt, Brace and Company,
 New York. \$2.50

Mr. Bodkin's book is divided into two parts: (I) How pictures may be approached and (II) Some pictures approached. The subdivisions of Part I are five. The Philosophic approach gives a resumé of the history of esthetics from Baumgarten to Berenson and Bell. Not only the critic's opinion on art but the artist's are suggested and in the diversity of the latter is food for much thought and much latitude of judgment. The Analytical approach takes up such technical matters as line, light and color; the Technical approach the actual application of pigments; the Casual approach differentiates between anecdotal and non-representational art while the approach by Siegfried is a five-foot guide to art literature from Vasari to Mr. Roger Fry. Mr. Bodkin warns us against the many half-baked books which a large demand is producing, reminding us that however excellent the literature "in the study of pictorial art, pictures themselves should (Continued on page 11)



BY APPOINTMENT TO
H. M. THE QUEEN

FRANK PARTRIDGE

LONDON: 26 KING STREET, ST. JAMES, S.W.1.

NEW YORK: NO 6 WEST FIFTY-SIXTH STREET

ONLY THE FINEST EXAMPLES OF 17TH AND 18TH CENTURY ENGLISH FURNITURE—JACOBEAN QUEEN ANNE AND CHIPPENDALE—REPRESENTING THE RAREST SPECIMENS OF THEIR TIMES—IN MANY INSTANCES THE ONLY KNOWN ONES IN EXISTENCE.

A FINE COLLECTION OF CHINESE PORCELAIN.

STAFFORDSHIRE POTTERY BY RALPH WOOD FROM MR. PARTRIDGE'S PRIVATE COLLECTION.

PANELLED ROOMS

A RARE SELECTION OF TAPESTRIES AND STUART NEEDLEWORK.

EVERY ARTICLE GUARANTEED.

EXHIBITIONS IN NEW YORK

CONTEMPORARY AMERICANS

F. Valentine Dudensing

Nearly forty American painters, all of whom have at some time been identified with the Independent Shows in New York are represented, each with one picture, at the current F. Valentine Dudensing exhibition. The show is a review of present day painting in this country, even though some men are represented by canvases of several years ago. Almost all of the painters are already well known but we do not remember, even in the Independents, having seen them included in one exhibition.

It is, one believes, a fair representation of the trend of the best painting in America today. There are a few artists not represented whose works might have added strength; there are others who, at least on the evidence of the pictures here, might have been omitted without serious loss. Probably because the work here does not resemble the American paintings to be found in the Metropolitan Museum, we shall again be accused of supporting the "French invasion."

We cannot affirm too strongly that it is exhibitions of this sort, painting of this sort, which must be relied upon to place contemporary American art on a level to be taken seriously. If a "French invasion" is an evil, and we doubt that, it must be met by work which approaches it in quality. It cannot be turned aside by brushes which are thick with the paint of an earlier day.

Here are forty men and to these might be added ten. Not all of them are great artists, not all of them are even good painters, but the life of American painting is here. It would be foolish to say that they are better or worse than the great figures of our past—Ryder, Eakins, Twachtman, Homer and a few others, but as those men tower above the ranks of their followers, so these rise to reassert an independence of mind. No artist works successfully in the manner of his grandfather. His life does not repeat

that of his ancestors; the conditions in which he lives and from which he must draw are totally different. The battle of the moderns, of which the major engagements have already been won, is to win recognition for the automobile, the aeroplane, the radio and city traffic. The artist may paint none of these, but the speed with which he has arrived at his "Hemlock Pool" still fashions the manner of his work.

When, therefore, we say "contemporary painting," we should imply not only pictures painted within our time but also pictures which are in relation to our time and not echoes of a former period.

In the Dudensing exhibition are many of those men who, in America, are translating the present day to canvas. Not all of them paint with equal skill or are equally sensitive but they do demonstrate that America as well as France has living painters.

It would be unfair to single out certain men for special mention for no man should be judged on the basis of one picture. The show is a lively one; it offers almost unlimited opportunity for individual choice and, should you be a hundred percent, it offers a fine chance for flag waving.

EMILE BRANCHARD Bourgeois Galleries

Stephan Bourgeois' introduction to the exhibition of Branchard's painting is so complete and so delightful that little is left for the unfortunate reviewer. This essay is chiefly biographical. It reveals the painter as a turbulent chap, distraught by a succession of wives and other ills. Also as a man singularly simple in his attitude toward his work, honest, unspoiled and little puzzled at the fuss people make about it.

One is tempted to enlarge on the biography, to recount some of the many pleasures which life in the house of the artist's mother affords. To tell tales of vacuum cleaners, red suspenders and barrels. We should be misunderstood. For, Mr. Bourgeois smilingly to the contrary, it is with the pictures rather than the artist that we are concerned.

Warned by M. Bourgeois—everyone, please, should read him—we will skip

all thought of the fourth dimension and use long words only when we must.

The key to Branchard is not hard to find. He has much to say but finds that he can make himself most clear in simple speech. He has dreams; he sees a tree or a forest, a stream and hills and puts them down in paint. That, he says, is all. But in these dreams is a sense of order, a play of color which, on canvas, we have no name for but art.

One might write of the way in which he paints, the glow which seems to come from within his pictures, but these are things to be seen and felt. The best thing one can write about a picture is to say that words will not do. Branchard's are made for the eye and not for "mental acrobatics in criticism."

DRAWINGS BY FRENCH MODERNS

Durand Ruel Galleries

Degas and Puvis de Chavannes make strange but provocative companions in the present exhibition of French drawings at Durand-Ruels. There are also on view a small series by Mary Cassatt and one or two examples by Berthe Morisot, d'Espagnat and Toulouse-Lautrec. Numerically, Degas has the largest representation. The majority of the drawings by him are the characteristic studies of ballet girls, often caught in an apparently awkward pose or in movements of extreme muscular tension. One, with the paper blocked off in squares, is interesting in revealing Degas' careful placing of the figure. Several of the drawings bear notations which appear to be the artist's own caustic criticisms upon his work. Two are damned with "Bien mauvais." One of the most interesting Degas' is a drawing of two girls training on the parallel bar, executed with supreme economy of line. A particularly fine pastel is of a woman bathing, the bending body placed diagonally across the canvas, the arm reaching backward in vigorous movement. The examples by Chevrannes offer the most striking possible contrast to Degas' energetic notations of movement. Here are studies of the figure, static, cool and classical, with an aristocratic control of line that charms, even if it does not stimulate. Nevertheless, to be fair to the Chevrannes, it is well to save the Degas drawings for the last. Among the Mary Cassatts there are some charming things, especially the drawings for the well known pastel of two women in an opera box. In the drawing, one realizes even more keenly than in the finished picture, the fine play of lines in the semi-circular swing of the galleries, the curve of the coiffures and the counterpoint of the outspread fan. In addition, there are two drawings in red chalk by Berthe Morisot and a sketch by Toulouse-Lautrec, entitled Chez Bruant, which has an amusing history, even though we have seen far better examples of the artist's work.

ALLAN CLARK
Wildenstein Galleries

More than twenty pieces of sculpture, three in stone and the others in wood and bronze, by Allan Clark are now on exhibition at the Wildenstein

Galleries. They will be on view until November 12th.

Quite unlike the majority of our younger sculptors who follow, however haltingly, the footsteps of Rude, Rodin, Rogers or Bourdelle, Mr. Clark has taken him an Oriental muse. It is recorded that "in 1925, in order to observe at first hand the masterpieces of painting and sculpture in China, he joined the archaeological expedition of the Fogg Museum, Harvard University, and took the field with them to the cave chapels of Tun Huang and Wan Fo Hsia near the Turkestan border."

Many of the things now shown are apparently the results of this observation, but the report which Mr. Clark makes will not arouse curiosity about his sources. Chinese with a Harvard accent is not a very vigorous speech. It is possible, of course, that all Oriental ladies do the tricky things with the little finger which used to be so popular at teas but if so it detracts from their sculptural appeal.

Perhaps if one had seen no "early masterpieces of sculpture in China" these decorative heads and figures would have more interest. It is conceivable that a great Western sculptor could create works of art on an Oriental theme, although it is unlikely that he would try. But the addition of Western prettiness to a devalued Chinese motive produces only a minor variation of the mantelpiece and what-not school of sculpture, already too large.

Nevertheless we venture to predict a marked financial success for Mr. Clark. The modeling and carving are skillfully done with that precision which is so often mistaken for the result of clear vision. The figures offer no disturbing esthetic problems and are decidedly "artistic." Also his prices are just high enough to recommend them to persons who love nice things. One, and to our minds the best piece in the exhibition, can be had for a few hundred dollars. It is a portrait head in wood of Miss Kumpah King, distinguished among its neighbors for a closer approach to the school which Mr. Clark professes to admire.

SEVEN PHILADELPHIA PAINTERS

Wildenstein Galleries

Seven men, all from Philadelphia, have joined in an exhibition at the Wildenstein Galleries. Adolph Borie, Arthur Carles, Hugh Breckenridge, Earl Horter, Henry McCarter, Carroll Tyson and Franklin Watkins, all of them "moderns" of the deepest dye, are each represented with what are obviously major works.

Catalogs had not been issued when we were privileged to see the exhibition, so numbers and titles are impossible to give. Also, and in some cases this may have been a help, the pictures themselves could be seen without

(Continued on page 10)

Grand Central Art Galleries

15 Vanderbilt Avenue Taxicab Entrance
Grand Central Terminal, New York

NOVEMBER 8th-19th incl.

PAGET-FREDERICKS—Exhibition of Imaginative paintings and drawings.

OLIVER DENNETT GROVER, A.N.A.—Memorial Exhibition of Paintings.

CHARLES M. RUSSELL—Memorial Exhibition of Paintings and Sculpture.

Open Daily 9 to 6 except Sunday

Visitors Cordially Welcome

EDGAR WORCH

Formerly Ludwig Glenk

EUROPEAN ANTIQUITIES CHINESE WORKS OF ART

2 TIERGARTENSTRASSE :: BERLIN, W. 10

JAMES P. LABEY

ANCIENT and MODERN PAINTINGS

16 PLACE VENDOME, PARIS

RITZ-CARLTON TOWERS (57th Street and Park Avenue)
NEW YORK

BELMONT GALLERIES

137 East 57th St., New York
Old Masters
Portraits of All Periods
Primitives of All Schools
Paintings Bought
Paintings Authenticated

Messrs.

Price & Russell

AMERICAN PAINTINGS
TAPESTRIES and
WORKS OF ART

FERARGIL

37 EAST 57TH ST., NEW YORK

Oriental Rugs

as

Works of Art

Old Tapestries of Merit

H. MICHAELIAN, Inc.

20 West 47th Street, New York
Est. since 1901 Tel. Bryant 3456

Kennedy & Co.

Etchings by
Old and Modern Masters

Old English
Sporting Prints
Marine Subjects

693 Fifth Ave., New York

ANTIQUE MIRROR FRAMES

Beginning October 31st

AT THE

LITTLE GALLERY

29 WEST 56th STREET

PAINTINGS

BY

MANUEL

THE

ANDERSON GALLERIES

UNTIL NOVEMBER 5TH

THE PORTRAIT CLASS for CECILIA BEAUX, N. A.

Tenth Season

NOVEMBER 1ST TO MAY 1ST.
For information write to the director
MISS EMILIE KUSSIN
1 Gramercy Park, New York

SAVANT OF ARTS

(ART HISTORIAN)

Dr. phil. et jur., Austrian, single, with complete academic education and sound knowledge of historical art which has been amplified in travels of study in Austria, Germany, Italy, France, seeks sphere of activity in MUSEUM OR LIBRARY SERVICE. Languages: German, Italian, French, English. Please address offers to J. S. 5920, c/o Rudolf Mosse, Advertising Agency, Berlin SW 19.

THE MUSEUM OF CANAJOHARIE

NEW YORK

INVITES YOU TO AN EXHIBITION OF A FULL SIZE REPRODUCTION OF

"THE NIGHT WATCH"

BY REMBRANDT

PAINTED BY

MARTIN KORPERSHOEK

DESIGNATED FOR THIS WORK

BY THE

DIRECTOR GENERAL OF THE

RYKSMUSEUM

THE ANDERSON GALLERIES

UNTIL NOVEMBER FIFTH

EXHIBITIONS IN NEW YORK

(Continued from page 9)

the literary confusions which titles so often create.

On the list made at the exhibition we find a blank against the name of Borie but remember a heavily painted nude and a woman's portrait, both solid and rather dull. Carles comes off better and has contributed the most personal as well as the most satisfying pictures. He is a bold man with his brush and an accomplished painter. A still life—a large canvas—of a vase of flowers on a pedestal is vigorous, well arranged and sincere. Another large picture, a girl's nude back and flowers, has much in it to delight the eye although there is a want of organization.

Mr. Breckenridge dresses academic conceptions in pointillistic clothes. Earl Horter, who shows drawings, watercolors and oils rather than his more familiar etchings, indulges in one El Greco flight but for the rest remains faithful to Cézanne. Henry McCarter has sent a number of pale, opalescent canvases which lack the buoyancy, though they have the thinness, of bubbles.

Carroll Tyson is probably, in New York, the best known of the group and several of his always pleasant canvases are shown. In each of them are charming bits of color and paint and there is a freshness about them which indicates a sure hand and purpose.

Last alphabetically but by no means in interest is Franklin Watkins who presents, in half a dozen pictures, a review of contemporary French painting. Derain, Segonzac, Picasso, an unidentified *fauve* who might be Gleizes or Metzinger and Matisse have each in turn steadied the painter's hand. The Matisse is by far the most successful. It is almost good Matisse and easily one of the best pictures in the show. A woman in a red and white striped dress sits on the edge of a table. Behind her are patches of color—red, green and a beautiful blue. Among so much that is muddy this little picture has a gay and vivacious sparkle.

ETCHINGS BY CONTEMPORARY BRITISH ARTISTS WATERCOLORS BY MARTIN LEWIS Kennedy Galleries

Over one hundred etchings and dry-points by nineteen British artists are now on view at Kennedy's. Besides the usual uninspired landscapes and architectural studies which take up the lion's share of any etching exhibition are many distinguished prints, not only by such "arrived" artists as Blampied, Bone, Brockhurst, Cameron, Griggs and McBey, but interesting impressions by Francis Dodd, Joseph Grey and Edward Bouverie-Hoyton. Each of these has an individual manner of expression and no three plates could be more diversified than Mr. Dodd's "Strand with a Sky," Mr. Grey's "The Spey" and Mr. Bouverie-Hoyton's "Monte Genaro." The last mentioned artist, whose works can still be bought for nominal sums, achieves in some of his plates, such as "Kidwelly Castle," an effect not unlike that of an old-fashioned steel engraving, while nothing could be



"LANDSCAPE"

By OTHON FRIESZ

To be included in the first group exhibition at the De Hauke Galleries

more modern than his fine portrait head of the decorative "Saraceno." Mr. Bone's "A Spanish Good Friday" and "Rabindranath Tagore" show him in his most contrastingly impressionistic and introspective moods. Much could be said about the superb technique of both these plates as well as of the trial impression "D" of "The Demolition of St. James Hall," of which only two proofs exist in this state and of Sir D. Y. Cameron's rich, velvety watercolors with their skillfully stopped out masses. It is interesting to compare the poetic Cameron landscapes with the plastic and precise figure work of Gerald Brockhurst, and the linear exactitude of Frederic Griggs with the increasingly frugal chalcography of James McBey. By the latter are several experiments in which economy of line is carried to the point of penuriousness. "The Bridge at Night" achieves an explosive effect by an almost complete disintegration of continuous outline, while "Passing Gondola," an unusual version of the usual Venetian scene, the staccato "Desert of Sinai" and the delightfully delicate "Moray Firth" all bear the vivid imprint of the artist's personality. Other artists represented are: Stanley Anderson, Edmund Blampied, Arthur Briscoe, Martin Hardie, Lionel Lindsay, S. M. Litten, David Robertson, Henry Rushbury, Joseph Simpson, C. F. Tunnicliffe and Sidney Tushingham.

In the water colors of Mr. Martin Lewis the artist conceals a rather sentimental and anecdotal side beneath a crudity in which there is little strength. Defective anatomy, as displayed by one piece bathing suits, angles of office buildings as seen from above, sky lines and clothes-lines, all seen in a cold harsh light, make up the majority, in spite of which one cannot help feeling that the artist's heart is more with the sunflowers under the Queensborough Bridge than the passing Metropolitan show.

SALCIA BAHNC

Marie Sterner Gallery

Miss Bahnc is a young artist who shows herself proficient in several media. In her present exhibition are oils, tempera studies and water colors, done on silk. A water color portrait of a woman with black hair is one of the most attractive

pieces shown, while the best of the oil portraits is Miss Inez Cunningham in a red dress, in which Miss Bahnc shows herself strongly plastic in expression as well as individual and forceful. One regrets the constant use of flesh tones which would render anemic the complexion of an American Indian and questions the crowded composition of such a decor as the elaborate "Woman." Miss Bahnc's nude studies show her an intelligent student of Cézanne, particularly as regards grouping, the figures themselves tending towards a greater massiveness. Of the single nudes "Shulamite" is more pleasing than the rather tortuous "Lot." Other effective portraits are the full face of Miss Mildred Jonas and an interesting self-portrait. We are told that Miss Katherine Davis has expressed herself as pleased with Miss Bahnc's interpretation. If this be true we congratulate Miss Davis upon an unfeminine but admirable lack of vanity.

LUIGI LUCIONI

Ferargil Galleries

The most striking features of Mr. Lucioni's work are draughtsmanship and realization of texture and color. This is especially true of the still lifes in which the roundness of fruits, the crisp folds of drapery and the translucency of glass are handled with an obvious love of form and color. Design is carried out with an almost mathematical exactitude. There are striking oppositions of lines and colors balancing, accenting and opposing each other. That there may be a kind of dangerous sterility in this type of modern still life is obvious. The canvases which Mr. Lucioni shows can scarcely be carried farther in their particular virtuosity. In the figure paintings, one observes many of the same virtues and the same limitations as in the still lifes. Among the most successful is the portrait entitled "My Sister" where the blue tea kettle at the left of the composition has the effect of heightening and accenting the entire canvas. "Martha" is a semi-conventional portrait in which personality is subtly realized. As always, the textures are beautifully rendered. Mr. Lucioni seems less sure of himself in his landscapes, which at the

FRENCH MODERNS AT DE HAUKES

Three exhibitions of which the first opens today, of contemporary French art are to be held at the De Hauke Galleries. The painters are to be divided into three groups and, when the trilogy is completed, most of the significant living painters in France will have been seen. The series will, in reality, be a report of French painting of today—the well known men, those whose fame is rising and the younger men who are, at present, almost unknown in America.

In the exhibition which opens today are paintings by Bonnard—a handsome nude—Denis, Dufy, Friesz, Marquet, Roussel, Signac, Utrillo, Vlaminck and Vuillard.

The Friesz, which we illustrate here, is a powerful landscape, strong in movement and sturdy in color. One of the Marquet's is a major work and the Utrillo, a picture of *Sacré Couer*, is very striking.

same time give less and promise more. Firmness of line and command of texture are less marked, but there is an evident seeking for greater depth.

DONALD SHAW MACLAUGHLAN

Harlow, McDonald & Company

Although in both his black and white and color work Mr. MacLaughlan shows himself inclined towards the conventional, his many watercolor variations on the theme of ships at anchor in a prismatic port are less orthodox than the majority of the etchings. The reflection of colorful hulls in the clear waters of exotic harbors has intrigued many a watercolorist into the pitfalls of the picturesque. The present artist's sound composition and strong color save him from the monotony which usually results from such repetition of subject matter. An amazing depth, a limpid liquidity and a substantiality seldom encountered in this medium are tributes to Mr. MacLaughlan's technique.

The etchings are as hackneyed in subject matter as the watercolors and the light hand of Whistler lies heavily on the artist in his Venetian studies. It is only in such plates as "Road Song, Number I" and "Sussex Landscape" that the artist's individuality emerges. The former, in which a level acacia-lined Italian road runs from the foreground diagonally to the right distance, giving a fine effect of perspective and the latter, which, with its fine, feathery trees and dream-like quality gives the effect of having breathed rather than burned upon the plate, are both printed on the time-toned paper for which Mr. MacLaughlan so assiduously searches in Italy and elsewhere. It is hard to believe that the hand which worked the little "Sussex Landscape" is also responsible for the crude "House of Ceres" with its badly drawn nudes. Figure work is evidently not in Mr. MacLaughlan's line, nor is he as much himself in his architectural studies as in his landscapes. It is to be regretted that magnificent "Lauterbrunnen Valley" is not included in the present exhibition.

Lewis & Simmons

Old Masters
and
Art Objects

730 Fifth Ave., New York

CHICAGO 908 N. Michigan Ave.
LONDON 74 South Audley St.
PARIS 16 Rue de la Paix

EHRICH GALLERIES

OLD MASTERS

36 East 57th Street
NEW YORK

Member of the Antique
and Decorative Arts League

DUVEEN BROTHERS

PAINTINGS
TAPESTRIES

PORCELAINS
OBJETS d'ART

NEW YORK
PARIS

BOOKS AND MANUSCRIPTS

(Continued from page 8)

come first and books and photographs after." Mr. G. B. Shaw is quoted as saying: "Now the real way to go to work . . . is to look at pictures until you have the power of seeing them." Advice in which the author concurs but qualifies it by stating that "the profitable way to use a fine collection is to determine beforehand which particular masterpieces, among those it contains, best merit study, and to pass a self-denying ordinance about the others."

The second half of the book is by far the more interesting and informative. In it Mr. Bodkin analyzes twenty pictures, No. 1 being Giotto's "Joachim Retires to the Sheepfold" of the Arena Chapel, No. 20 Manet's "Olympia." The method of analysis by pictures has been used by all manner of art critics and commentators, from the popular *How to Look at Pictures* of Mr. Caffin to the highly technical tome issued by Dr. Albert Barnes. Mr. Bodkin has struck a happy medium in which pertinent anecdote, notes on technique and brief biographical sketches of the artist are coordinated in short, well phrased sentences. In several instances the comparative method has been employed—"Olympia" appearing on the same plate with Titian's "Venus with the Lap Dog," the author giving in his text was inspired by the Italian work. His statement about Manet's esthetic tenets will give an idea of his method of attack. "Edouard Manet is almost invariably described as a deliberate rebel, anxious to upset existing standards. This is far from the truth. No master ever showed more respect for his predecessors, nor bent himself more earnestly to learn what they had to teach him. He copied the pictures of a great variety of masters, including works by Filippo Lippi, Titian, Tintoretto, Velasquez, Frans Hals and Delacroix. He declared, in the catalogue of the exhibition of his works, in 1867, that he had 'no pretensions either to overthrow an established mode of painting or to create a new one.' He 'simply tried,' to quote his own words, 'to be himself and not another.' In private life he was a typical Frenchman of the upper middle class, tenacious of the traditions of that class, cultivated, clear-headed, independent and urbane. He had a very proper respect for public opinion and regretted much that the public felt affronted by his pictures."

Mr. Bodkin shows himself to be a Catholic in his tastes and capable of treating the work of widely differentiated artists with equal understanding. Naturally among the twenty pictures chosen he has his favorites, one of them being the "Road from Sevre," of which he writes in so lyric and inspired a vein that we are reminded of the chapter on Corot in Mr. Moore's *Modern Painting. The Approach to Painting* is both a pleasant and a profitable book and one which should find a large field.

TECHNIQUE OF PRACTICAL DRAWING

Edward S. Pilsworth
The Macmillan Company, New York, \$1.50

"The Technique of Practical Drawing," for teachers, students and professional artists, presents in simple, direct form the technique of drawing for reproduction by the photo-engraving process. It takes up in detail the material and tools, the delineation of outlines, shadows, and the correct and effective use of pencil, pen, crayon and brush. Much practical information is given concerning well established methods of zinc and half-tone photo-engraving, the making of silver prints and special requirements in drawing for block-out and vignettied cuts.

AUCTION REPORTS

DE BAYO O'HANA COLLECTION

American Art Association—Spanish Renaissance furniture, wrought iron, potteries, sculptures and textiles, the joint collection of Don Eugenio L. de Bayo and Mr. Leo O'Hana of Bilbao, Spain, was sold on October 21 and 22, the first session bringing a total of \$11,090. Important items and their purchasers follow:
130—XVIIIth century embroidered velvet cope; L. Maurice 700
156—XVIIIth century walnut and leather chest; Miss M. French 250
177—Antique vargueno mounted in wrought iron; H. Finger 220
203—XVIIIth century choir stall; Mrs. A. Hammerstein 590
204—XVIIIth century choir stall; Mrs. A. Hammerstein 300



"THE GENTILE BELLINI PRINT"

By LUIGI LUCIONI

Included in the exhibition of the painter's work at the Ferargil Galleries
Photograph by courtesy of the Tiffany Foundation

COMING AUCTIONS

AMERICAN ART ASSOCIATION

EHRICH PAINTING COLL.

Exhibition, Oct. 29
Sale, November 3

A group of oil paintings consigned by the Ehrich Galleries of this city with some additions, embracing examples of the Italian, French, Flemish and British schools is to be sold on the evening of November 3rd. The interesting canvases include a Peter Brueghel, the younger, "The Children's Party," depicting the square of a Netherlandish village where peasants, arrayed in brilliantly colored festive garb are grouped about two child musicians. This work, authenticated by Dr. Frimmel, Director of the Bavarian Gallery, Schonborn, and by Dr. Ludwig Baldase of Vienna, was shown at the Lanfrancini Gallery in Pressberg, 1895, and is from the collection of Gustav Ritt. von Hoschek of The Prague.

One fine example of the Italian school is Il Bacchiacca's "Madonna and Child," an idealistic impression, exceptionally well modeled. This canvas has passed through two important collections and is described in the works of Venturi and B. Berenson. Typical of the various schools is Botticini's "Assumption of the Virgin," previously attributed to Filippino Lippi but considered by the late Dr. De Nicola as the work of Botticini; Guido Reni's "St. John Preaching in the Wilderness," from the Royal Academy Exhibition, 1876, and the collection of His Grace, the Duke of Westminster; Canaletto's fine rendering of the Cathedral of St. Peter and Isenbrandt's "Holy Family in Landscape," portraying a youthful Virgin Mother nursing the Infant Christ, beneath a lofty palm with undulating landscape and scenery in the background. Reynolds, Romney, Ramsay and Beechey are high spots among the British painters.

FREEDMAN FURNISHINGS

Exhibition, October 29
Sale, November 4, 5

Household furnishings forming the contents of the New York residence of the late Miss Isabella Freedman, sold by order of Daniel B. Freedman, and a fine collection of early American furniture will be exhibited at the American Art Association this coming week. Among

the appointments from Miss Freedman's home on Park Avenue are to be found table glass, silver, household linens and laces, including French bed sets and antique laces. In addition is a comprehensive assortment of silverware including Sheffield plate and sterling silver, porcelains, chiefly of European make, charming bibelots, carved jades, ivories and porcelain of Oriental origin. The fabric group includes damasks and brocades, embroidered velvets and needlepointed pictures, while the furniture is chiefly English mahogany of the XVIIIth century and French inlaid pieces. A number of Oriental rugs and a Felletin Verlure tapestry are features of the sale.

COLONIAL FURNISHINGS

Exhibition Oct. 29
Sale Nov. 3

Colonial furnishings, the property of a collector of Americana, contain over 150 examples of early American pieces such as tables, book shelves, mirrors, glass, candlestands, various chairs and benches, with the Chippendale, Windsor, Hepplewhite, Sheraton and Duncan Phyfe styles well represented. A great variety of mooked rugs in resplendent colors conclude this collection.

ETCHING COLLECTION

Exhibition, November 12
Sale, November 15, 16

A collection of etchings and dry-points forms the first sale of the season by the book, print and autograph department of the American Art Association. These proofs, all in fine condition, were selected from the portfolios of F. V. Chappell of New London, E. R. Ferris of St. Charles, Illinois, Mrs. Evelyn Chapman of New York City, Ellis Ames Ballard of Philadelphia, Dr. T. Radin of New York City, and others.

An extensive series by Zorn, considered the finest and largest to be offered in many years, form the greater portion of this collection. There are also a number of choice examples by Pennell, McBey and Whistler.

Among the Zorns the most outstanding are, The Portrait of Renan taken from life in 1892, The Waltz, and Fisherman at St. Ives. There are also many of his famous Nudes headed by the Bather, (Evening). A fine group by Pennell is present, including two which make an initial appearance in the auction room, Le Stryge and Little Devils of Notre Dame.

James McBey, one of the foremost
(Continued on page 14)

VAN DIEMEN
GALLERIES



"Madonna with Child"

BY INGEGNO

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Unter den Linden 17

HOWARD YOUNG
GALLERIES

IMPORTANT
PAINTINGS

By

AMERICAN
and FOREIGN
MASTERS

634 Fifth Avenue

Opposite St. Patrick's Cathedral
NEW YORK

FRENCH & COMPANY

WORKS OF ART

ANTIQUE TAPESTRIES
EMBROIDERIES
FURNITURE
VELVETS

6 EAST 56th STREET

NEW YORK

Dikran G. Kelekian

Works of
Art

Bankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendome, Paris

METROPOLITAN
GALLERIES

PAINTINGS
by AMERICAN and
FOREIGN MASTERS

New Address
578 Madison Av., New York
Opposite American Art Galleries

NEWHOUSE GALLERIES

724 Fifth Avenue
NEW YORK

484 N. Kingshighway Blvd.
ST. LOUIS

262 Auditorium Hotel
CHICAGO

2717 West 7th Street
LOS ANGELES

Distinguished Paintings and
Works of Art — AMERICAN
AND FOREIGN

Continual Display and
Special Exhibitions

J. DOPPLER
Munich, Brienerstr. 3
Antiques, Tapestries
Furniture, Etc.

MAX MICHELS
Karolinenplatz 6, Munich
Modern High Class
PAINTINGS

H. Gilhofer & H. Ranschburg, Ltd.
33 Haldenstrasse, Lucerne
ENGRAVINGS, ETCHINGS &
WOODCUTS
by The
Old and Modern Masters

JAN KLEYKAMP GALLERIES
CHINESE ART
3 and 5 East 54th Street New York

NEW ART CIRCLE
J. B. NEUMANN, Director
35 West 57th Street, New York
Neumann & Nierendorf, Berlin
Neue Kunstgemeinschaft
Graphisches Kabinett, Muenchen

P. Jackson Higgs
Works of Art
11 East 54th St., New York
PAINTINGS, BRONZES, ROMAN
AND GREEK EXCAVATIONS,
TAPESTRIES, RARE RUGS,
CHINESE PORCELAIN,
OBJETS D'ART

ST. LOUIS
ART GALLERIES

HIGH CLASS
PAINTINGS

Bought and Sold

4398 Olive Street
St. Louis, Mo.

MAX SAFRON, Director

**Louis Ralston
& Son**

18th Century English Por-
traits; Barbizon Paintings
and Modern American

730 FIFTH AVENUE
NEW YORK

EMIL HIRSCH

Munich, Karolinenplatz 2
OLD AND RARE
BOOKS AND PRINTS
Catalogues free on application

FRANK K. M. REHN

Specialist in
American Paintings
693 Fifth Avenue New York
Between 54th and 55th Streets

C.T. LOO & CO.

34 Rue Taitbout · Paris
559 Fifth Ave., New York

*Chinese
Antiques*

Branches
SHANGHAI PEKIN

Established 1848

**F. Kleinberger
Galleries, Inc.**

ANCIENT PAINTINGS
and
OBJECTS OF ART

PRIMITIVES
of All Schools

12 East 54th Street



"ANNIVERSARY"

By EDWIN DICKINSON

Recently acquired by the Buffalo Fine Arts Academy

LOS ANGELES

At the Los Angeles Museum the Munthe collection of Chinese art is now on exhibition with the showing of the remaining paintings and heavier sculpture in the main gallery in addition to the larger body of paintings, sculptures, jade, ceramics, in the upstairs gallery. At the Newhouse Galleries the very choice showing of Blakelock's painting offers an opportunity to see the work of an outstanding American artist.

In his intimate gallery at the Vista del Arroya, Jules Kiebits preserves an atmosphere suited to the study of the small picture. His wide acquaintance with contemporary Dutch painters insures connoisseurship. Such pictures as the two portraits of his aged father and the little "Pipe Smoker" by Willem Van Nieuwenhoven carry on the Dutch genre tradition. A small Jules Dupre landscape and a luminous picture of a shepherdess with sheep by Vayson are among the good works at present showing. A collection of the paintings of Gennaro Fava, the decorative and imaginative Italian, is here and selection from it will form part of the exhibition this month at the Carmelia House, which will include also European and American works.

A fresh note is discernible in the water colors of Marion Kavanagh Wachtel and the oils of Elmer Wachtel, showing this month at the Biltmore Salon. Mrs. Wachtel is happy in the drawing of rock forms and the depiction of sun and shadow on snowy slopes, while Elmer Wachtel, in his "Lake George, Sierra Nevada," has a fine piece of literal painting.

Orrin White also shows a Sierra stimulus in his exhibit at the Ainslie Galleries by adding to his foothill and sycamore subjects and his colorful Mexican churches two canvases from the Sierras.

The thirty-four paintings by Henrietta Shore at the Los Angeles Museum form a satisfying exhibit. Miss Shore has an artistry singularly sure of purpose and in this exhibition one may follow her through the earlier works, such as those from Monhegan, Me., and the "Maternity," where moods are evoked in atmospheric color, into the "semiabstractions," followed by the clear, definite portraits, in which color is used to set the character rather than to produce atmosphere. Finally the painter arrives at a perception so keen that every natural detail is revealed as part of a related plan. In this vein she gives us the charming flower and shell paintings.

At Grace Nicholson's Galleries, Pasadena, is an exhibit of water colors and

prints by George "Pop" Hart, shown last month at the Los Angeles Museum, together with a showing of portraits by William Van Dresser. A very fine selection of oriental fabrics, old maps and miscellaneous etchings is also on exhibition.

Dana Bartlett's first large exhibition in several years is now at the Stendahl Galleries. Bartlett's new technical processes are apparent in the recent colorful, decorative paintings.

CHICAGO

The Chicago exhibition of the Associated Dealers in American Paintings opened on Wednesday, October 12, in the O'Brien Galleries. The collection is representative of America and is from 1870 to the present date. Members of the association from various cities gathered for the occasion and many of the artists represented in the show were on hand. The initial exhibition by this association, held last spring at the Anderson Galleries in New York City, was considered quite a success. From Chicago the exhibition will move to St. Louis, then on to Detroit, Toledo, Cleveland, Pittsburgh, and finally Boston.

In the exhibition of paintings at the Chicago Galleries three artists are represented. Alexis J. Fournier has a scholarly show; James E. McBurney a group of pictures slightly tinged with poster influence, and E. Dewey Albinson canvases quite frankly modern.

The jury for the selection of works of art for the exhibition of American Paintings and Sculpture met recently at the Art Institute and completed their task of choosing some three hundred works from the number submitted. Of the jury on paintings, Edward B. Butler, Rudolph Ingerle and H. Amiard Oberteuffer are Chicago artists, while Rockwell Kent, Adolphe Borie, Herman Dudley Murphy and Karl Anderson are from New York, Philadelphia and Boston. Of the sculpture jury, Alfonso Iannelli, Emil R. Zettler and Emory P. Seidel are Chicago men, while Paul Manship and Arthur Lee are from New York. The jury met on Wednesday afternoon and awarded the various prizes within their province. Other prizes were awarded by the Art Institute Committee on Paintings and Sculpture, which committee is composed of Charles H. Worcester, Cyrus McCormick, Jr., Edward B. Butler, Arthur T. Aldis, Percy B. Eckhart and John A. Holabird. An advance view of the work chosen indicates the predominance of large, important canvases, with figure paintings and portraits in the lead. The prize awards were given to the public on the opening afternoon of the exhibition, Thursday, October 27.

BUFFALO GIVEN AN E. DICKINSON

BUFFALO.—The Buffalo Fine Arts Academy comes into possession of an important canvas by a contemporary American artist.

"An Anniversary" by Edwin Dickinson, which was recently shown as the center of a group of paintings by this artist, has been given to the Permanent Collection of the Buffalo Fine Arts Academy by Mr. and Mrs. Ansley W. Sawyer, and is now hanging with the Permanent Collection in the south-east gallery of the south wing in the Albright Art Gallery. The picture has attracted much attention in important exhibitions.

"An Anniversary" is a large canvas about sixty by seventy-two inches and shows a group of people in an out-door environment apparently after a luncheon. Dishes of all kinds are strewn about the foreground; a number of figures pyramid together to build a more or less complicated design, of which a typical character is the center. A young woman and a young man complete the pyramid group. They are silhouetted against a number of other figures who are seated upon chairs or on the grass in quiet repose, having apparently been called to order to listen to several musicians of the group who are about to offer a musical number.

The entire color scheme is very low in tone and individual in character. Upon first view of the canvas one is conscious of a little confused impression due to the complicated arrangement of the lights and darks of the picture. Gradually the scheme unfolds itself, and one finds new, interesting figure groups that have been held quietly in the background. The ensemble presents a remarkable quality of aerial perspective. The picture predominates in low tones of jet blacks, blue blacks, deep blues, and warm reddish brown colors, relieved by beautiful pearly grays and low flesh tones. There are exquisite bits of still life painting as accessories. An examination of the canvas in detail shows masterful handling and an individual approach which must be reckoned with.

The artist has used everyday figures in a democratic family group, much as Renoir did in his famous "Dejeuner" now owned by the Phillips Galleries at Washington. However, his brush reminds one more of Manet than of Renoir in its handling of grays and low tone colors. But he is not an imitator; his work is distinctly individual. The picture possesses qualities that remind one of some of the faithful, realistic painting of the Flemish painters of Bruges in which austere subjects become serious art due to their faithful representation, but this contains none of the mediocre qualities which sometimes creep into their figures. The artist has preserved a restraint throughout the canvas that lends to it unquestionable dignity.

The canvas has the unique quality of bearing close inspection and at the same time giving a great delight at a distance, from which point one must see the canvas to really enjoy it. Of the "Anniversary" Eugene Speicher recently said, "No serious estimate of American art can be made without a consideration of this picture" and of it the artist Charles Hawthorne, said that "if he kept his health he expected great things from Dickinson, and he considered it always an honor to call attention of his students to his work." These two well-known American artists' criticisms fairly represent the esteem in which Dickinson is held by serious-minded painters.—W. M. H.

ST. LOUIS

Some important pictures are now to be seen in public and private galleries. These include a vast collection at the City Art Museum; the small private collection of the late John Beverley Robinson at Central Public Library. Olive Holbert Chaffee's one-man show in the crystal ballroom at Hotel Chase; some rare old masters, including one Rembrandt, from the John Levy Galleries in New York, temporarily on view at the Noonan-Kocian Gallery, as well as an unusual display of figure painting and portraiture at the Newhouse Gallery, including the Gilbert Stuart portrait of Count Rumbold, one of the most important Stuarts in America.

LONDON

Quite one of the most interesting events of the week has been the opening at 128 Mount Street, of the new premises of Mr. John Sparkes, who up to the present has been carrying on at Duke Street, Manchester Square, the galleries for Chinese art, inaugurated by his father, whose connoisseurship has descended worthily to his son. These galleries are an object lesson in the display of works of art. By a skilful method of concealed lighting, not only in the cornices and quarterings of the ceilings but in the lofty cases of glass in which scarcely an inch of wood is allowed to impinge on the interest of the objects displayed, exactly the due amount of illumination is contrived and every piece shown, whether it be a bit of carved jade or a temple bronze, is given its appropriate setting. But it is in a smaller room, wherein are displayed the most archaic specimens, that the subtlest effect is contrived. One enters and perceives merely walls hung with velvet of a peculiarly restful elephant-gray. One seat of Chinese workmanship occupies the floor. Then someone draws a cord and one small portion of the velvet curtains parts to show a priceless bit of early pottery, one of those horses that so curiously suggest the Elgin Marbles. When one has looked one's fill, another section opens to display an array of fine carved jade, then a third permits us to view the choicest specimens of celadon. Thus is the presentation of the precious, brought to a fine art.

The publication of the statistics relating to the year's exportation of art treasures to the United States, though fraught with a certain amount of apprehension for us, has yet its more cheerful aspect, since there is no doubt that the publicity given regularly to this topic in the press, works on the feelings of the emotional rich to the occasional effect of producing a gift in art's cause! It is also a comforting thought that we can without much trouble locate further countless art wealth, of which practically every art-dealer in the Kingdom knows the pedigree and particulars, even though it is in private possession. In addition to this there must be an enormous quantity hidden in unlikely places of which we have but small conception. But as regards the value of the pictures and tapestries, sculpture and books that go to America, the question is not an easy one to determine, for there is no doubt that as soon as it is known that the U. S. A. is competing, something or other in the sales-room atmosphere causes prices to take a mysterious leap. Supposing the selfsame items to return here from America for sale, there is little doubt that the drop in the prices would be emphatic and remarkable. So, after all, we should be foolish if we computed the loss to us in terms of the pounds, shillings and pence published by the exportation authorities. Last year it was computed in all at about £700,000.

There is a rumor of a further exhibition of caricatures by the inimitable "Max" before very long, and one wonders whether he will once more wound British susceptibilities with irreverent fun centering around the royal circle. That Max Beerbohm, living the greater part of his life, as he does, at Rapallo, should manage to keep himself so closely in touch with English life, literature, art and politics, is not the least amazing feature of his work.

Next week is to see the opening of the Leicester Galleries of drawings by Fantin Latour. The artist during his lifetime never showed these drawings either publicly or to his intimates, preferring rather to be known by his flower paintings, so that it will be exceedingly interesting to try to discern from them what may have been his reason for keeping this portion of his work hidden from the world. Whether the drawings will approach anything like the exalted prices that have distinguished the oils, also remains to be seen.

Next week will see the pious pilgrimage to Ipswich of those who wish to lay the tribute of their presence at the shrine of Gainsborough, the bicentenary of whose birth in that town, is being celebrated by means of an exhibition of his work. The exhibition is to comprise fifty works by the master and will be held in the Ipswich Museum, Mr. Percy Moore Turner of the Independent Gallery, an acknowledged expert on the British School,



XVIIth CENTURY NEEDLEWORK RUG FROM THE CONVENT OF PENITENCE, TOLEDO, SPAIN
This panel, 8'x11', is similar in composition to a XVIth century Hispano-Moresque carpet in El Greco's Library, Toledo
Courtesy of Ohan S. Berberyan

having been largely responsible for the organization of what is to be an outstanding collection of Gainsborough masterpieces. Not only the English but the American collections have been called upon to contribute of their best, and an increased value is given to the enterprise by the fact that a number of works will be shown from the hand of those artists by whom Gainsborough was most influenced. These include foreign as well as British portraitists and landscapists, and Reynolds, the contemporary genius who at times threatened somewhat to steal his thunder, will also be represented. The National Gallery and the Tate are collaborating in the good work, and a particular point of interest is provided by

the inclusion of Crome's "Willow Tree," which some time ago was bought back from America by a wealthy Norwich citizen. The Gainsborough pictures cover practically every phase of his career.

At last a full explanation has been given of the late Lord Leverhulme's action in cutting the head from the three-quarter-length portrait of him painted by Augustus John. This appears in the pages of the biography of the sitter recently written by his son, who tells how greatly wounded his father was by the work and how anxious he was to have it safely hidden from view. To this end he determined to incarcerate it in his safe, but found, on attempting to lock it

within the safe, that the partitions were so arranged that it was impossible, even by rolling the canvas, to accommodate it in this fashion. So he impulsively cut out a square containing the head, and contented himself with locking that out of sight. The unfortunate delivery of the mangled remains to Augustus was due to the housekeeper having noticed that the packing-case was marked "returnable" and concluded that the canvas also came under that category. Just one of those wretched pranks that Fate does occasionally play upon us in our unsuspecting moments.

Here are some notes of the Galleries: St. George's Gallery, Hanover Square. On this occasion the exhibition of water-colors is restricted to the work of three young artists, Bliss, Bawden and Ravilious, all of whom show considerable originality and a commendable determi-

nation to steer clear of water-color conventions. The only danger is that they will succeed in establishing new ones! It is noticeable that in each case the necessity for respecting good underlying draughtsmanship is observed.

Royal Society of British Artists, Suffolk Street.

The galleries of this Society are being devoted to an exhibition of pictures, sculpture and craftwork by the Women's International Art Club, seven nations in all contributing. The idea is an interesting one and should prove distinctly helpful in a variety of ways. Mrs. Dod Proctor, whose "Morning" is now at the Tate Gallery, is a member of the club.

The Abbey Gallery, Victoria Street, S.W. The exhibition of etchings, at present (Continued on page 14)



"Three Birches"

Geo. W. Parker

Paintings George Waller Parker THE BABCOCK GALLERIES

5 East 57th Street, New York

Now on Exhibition

Until November 12th

JAC FRIEDENBERG
President

CHARLES FRIEDENBERG
Vice President

HUDSON

Forwarding and Shipping Co., Inc.

CUSTOM HOUSE BROKERS AND FORWARDERS

CUSTOM HOUSE
DEPARTMENT

Our many years of experience has placed us in position to give you unexcelled and smart service for promptly clearing your foreign shipments through the U. S. Customs.

WAREHOUSE
DEPARTMENT

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse under Customs regulations, where they are carefully unpacked by experienced employees, and delivered to you free of all cases and packing material, if so desired.

PACKING AND
SHIPPING DEPTS.

We specialize in the handling of shipments of works of art, furniture and household effects to and from all parts of the world. We use our Special Van cases for shipping works of art, furniture and household effects when destined to England, France, Italy or Spain.

NEW YORK

Office: 17 STATE STREET
Tel. Bowling Green 10330

Warehouse: 507 W. 35th STREET
Tel. Chickering 2218

LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc.
(Cameron, Smith & Marriott Ltd.) Cable Address: Kamsmarat
6-10 Cecil Court, St. Martin's Land, W.C. 2 (Tel. Gerrard 3043)

Represented in Boston, Baltimore, Chicago, Philadelphia and all principal cities of the world

Member of the Antique and Decorative Arts League

M. GRIEVE CO.

TWO THIRTY-FOUR
EAST
FIFTY-NINTH STREET
NEW YORK

The largest importers
of genuine Antique hand
carved painting frames.

Over 2,000 always in
stock, many as low priced
as reproductions.

"The Frame can sell The Picture"

Member Antique and Decorative Arts League

Members of The **ANTIQUE and DECORATIVE
ARTS LEAGUE**

**A. OLIVOTTI & CO.
WORKS OF ART**

867 Madison Avenue
NEW YORK

FLORENCE

VENICE

RALPH M. CHAIT

19 East 56th Street, NEW YORK

**ANCIENT CHINESE
WORKS OF ART**

Dealing in Chinese Art since 1910

EXPERTS: Accredited by Great Museums and Connoisseurs
CATALOGUERS of Many Famous Collections

Carvalho Bros.

"The House of Old Fabrics"

762 Madison Ave.
New York

Mortimer J. Downing

Antiques, Bric-a-Brac and Curios

Bridgeport—Newtown State Highway, Upper Stepney, Conn.

PHILIP SUVAL

INCORPORATED

**OLD ENGLISH FURNITURE
and WORKS OF ART**

823 MADISON AVENUE, NEW YORK
Near 65th Street

Also 145 East 57th Street, Seventh Floor

HENRY V. WEIL

Genuine American Antiques

126 East 57th Street

NEW YORK

EARLY AMERICAN
and ENGLISH

ANTIQUES

GINSBURG & LEVY

397 Madison Avenue

NEW YORK

ON VIEW: Autographs of Celebrities and
Portraits and Views of Historic Interest

Bonaventure Galleries

536 Madison Avenue

NEW YORK

In the Heart
of the
Art World

PLAZA

Art Auction Rooms Inc.

Just off
Fifth
Avenue

EDWARD P. O'REILLY...Auctioneer

We make a specialty of disposing by auction, articles of every description pertaining to the home—either from large or small estates

Department exclusively for

APPRAISALS AND INVENTORIES

References from the largest and best known legal firms in New York

9-11-13 East 59th Street

NEW YORK

LONDON

(Continued from page 13)

being held here, is exceptionally well selected, and includes a number of particularly fine Whistler proofs belonging to his earlier and less manner period. The Zorns, too, are less suggestive of photographic studies than many of his etchings often are, and there is a charming specimen of Gerald Brockhurst's work in this direction.

L. G.-S.

COMING AUCTIONS

(Continued from page 11)

contemporary etchers, is featured by the Ovation of the Matador, Penzance, Lion Brewery, Gamrie, Moray Firth, and his masterpieces, Night in Eli Cathedral, Ebbitide, and Dawn, Camel Patrol Setting Out.

The ten examples by Whistler include his Black Lion Wharf, one of the famous Thames set, and The Riva No. 2, while Benson, Muirhead Bone, Brockhurst, D. Y. Cameron and Griggs round out this interesting collection.

ANDERSON GALLERIES

JOHNSON LIBRARY

Sale Oct. 31, Nov. 1

The library of Mr. Frank S. Johnson of New York City, consisting of American and English authors, association copies, first editions, and autograph manuscripts, will be sold at the Anderson Galleries on October 31 and November 1.

KERN LIBRARY

Sale, Nov. 2

Books and autographs from the library of Jerome Kern of Bronxville, N. Y., will be sold at the Anderson Galleries on November 2. The collection comprises modern first editions, including presentation copies of Lewis Carroll, George Moore, A. C. Swinburne, early English literature, among which are rare plays by Elizabeth Carew, Robert Greene, Anthony Munday, George Peele, Thomas Preston and William Shakespeare and first editions of Gray's *Elegy* and *Robinson Crusoe*.

BUEK WATER COLORS

Exhibition, October 30

Sale, November 4

American water colors from the collection formed by the late H. Buek of Easthampton, L. I., will be sold at the Anderson Galleries on November 4. The sale will include a Winslow Homer, a Wyant, one of the few J. Francis Murphy water colors, a Homer Martin, a John La Farge, a fine Hassam, a rare Blum, a Robinson, an Emil Carlsen, a Dwight Tryon and a delightful Bruce Crane. Thomas Moran is represented by several pieces and there are examples of the work of Chase, Abbey and Potthast as well as an unusual Ridgway Knight.

The Buek collection of water colors, which hung for many years on the walls of the Aldine Club, is perhaps the most representative gathering of its kind today. Mr. Buek, whenever possible, secured an autograph letter and photograph of the artist and had these framed with the picture, thus adding to the association value of the works.

**KIRKOR MINASSIAN
COLLECTION**

Exhibition from October 30

Sale, November 5

The Oriental collection of Kirkor Minassian of New York and Paris will be sold at the Anderson Galleries on

November 5. The collection includes Coptic tapestries, Persian pottery and jewelry, Syria-Roman glass, XVIIIth century Indo-Persian and Rajput miniature paintings, antique rugs and rare textiles. Among the last mentioned are fine specimens of Coptic and Copto-Arabic tapestries dating from the IVth to the Xth centuries, a XVIIIth century Masulipatam polychrome painted hanging, antique Persian velvets, XVIIIth century Indo-Persian brocades and XVIth century Rajput hangings. Among the French needlework items are several handsome table runners of Renaissance, Louis XVth and later workmanship. Among the rugs Mr. Minassian particularly calls note to a rare XVIIIth century specimen from Asia Minor, which is of a type at present in demand by museums and collectors.

SOTHEBY'S, LONDON

TOLEDANO MANUSCRIPTS

Hebrew manuscripts and printed books, the property of Grand Rabbi Jacob Toledano of Tangier, will be sold at Sotheby's on November 14th. The sale will include an extremely fine and rare Passover Hagadah of the XIIIth or early XIVth centuries, illustrated with contemporary colored drawings.

SPAIN

In the Museum of Modern Art is now an exposition of forty-six pictures, mostly landscape and "genres" from Andalusia, Alicante and the Balearic Isles, by the German painter Max Pretzfelder. This artist studied in Germany under the Academic masters Trubner and Lovis Corinth, and as soon as he had mastered their technique, wandered all over Europe in order to see and translate into canvas the most varied aspects of nature. In this guise he educated his impressionist style in Holland, England and Italy. He arrived in Spain a couple of years ago, intending to stay a month or so, but instead, he has settled here for good. Mr. Pretzfelder's painting joins a great sincerity, completely free from prejudices, to a marked preference for the study of luminosity, with solutions, very often perfect, of the most delicate vibrations of a subtle scale of greys. This style of his, truthful and synthetic, is best expressed in his pictures of the Balearic Isles, where the purest and most transparent atmosphere in Europe is to be found.

To celebrate the end of the Moroccan war, the King of Spain is paying a state visit to his new dominions in Morocco. He is accompanied by the painter Moreno Carbonero, who is to execute a painting commemorating the historical meeting of King Alfonso and his new subjects.

Dr. Adolph Schulten, of the University of Erlanger (Bavaria) is directing the excavations of the fortified camp built in 79 B. C. by the Roman general Quintus Cecilius Metellus in a plain two miles from the city of Caceres. According to Professor Schulten, it is by far the most important Roman camp in Europe, not only on account of its large size (350 by 800 yards) but also because of the solidity and number of its buildings, which lend it the character of a veritable fortress. The outer wall is twelve feet nine inches high. There has been unearthed a small temple, and large quantities of arms have been found, as well as ceramics, weights, etc., which will be installed in the Caceres museum.

The Museums Commission of Tarrasa has purchased the celebrated XIIth century alabaster windows of the monastery of Serreal, and will have them placed in the romanesque churches of Santa Maria and San Miguel of that city.

The largest statue in Spain is being erected on a small eminence in the vicinity of Vitoria. It is the joint work of the famous sculptor Victorio Macho, and the ceramist Zuloaga. It

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Ave. and 57th St.

November 3—The Ehrlich collection of paintings by old masters.
November 3—An American collection of XVIIIth century furniture and hooked rugs.
November 4, 5—The contents of the New York residence, the estate of the late Miss Isabella Freedman.

ANDERSON GALLERIES
Park Ave. and 59th St.

November 2—Books and autographs from the library of Jerome Kern of Bronxville, N. Y.
November 3—American Historical autographs from the collection of Mr. Charles Francis Jenkins of Germantown, Pa.
November 4—American Water Colors, the collection of the late G. H. Buck of Easthampton.
November 5—The Oriental collection of Kirkor Minassian of New York and Paris.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Ave.

November 2, 3, 4, 5—Fine household furnishings and the painting collection of J. M. Cohn.

PLAZA AUCTION ROOMS
9-13 East 59th St.

November 4, 5—Oriental and Chinese rugs.

RAINS GALLERIES
3 East 53rd St.

November 2—A collection of oil paintings, including Dutch, English and Italian masters.

WALPOLE GALLERIES
12 West 48th St.

November 1, 2—Drawings, ancient and modern, together with early color prints.

represents Christ, the King. The head and hands are of bronze, and the cloak of iridescent maiolica, so that this gigantic figure, visible for miles around, will have a most striking and impressive appearance. Zuloaga has started making the lustre maiolica for the cloak in the old monastery near Segovia where he has set up his workshop.

In a farm near the village of Cuevas, in the province of Soria, two Roman mosaics have been found. They are made of minute cubes of several colors, and so far the design is geometrical. King Alfonso has taken up the salvage of these mosaics, and has ordered Senor Blas Taracena to have them excavated and removed to the Museum of Soria.

The German archaeologist, Professor Schulten, has been studying the site of the Phoenician city of Gades, the forerunner of the present Cadiz. He has made interesting discoveries in the vicinity of the castle of San Ciprian. Visible at low tide are a portico with columns and statues, and the ruins of a temple, supposed to be of Hercules. Farther inland is an amphitheatre of elaborate construction.—E. T.

PROVIDENCE

Nathaniel M. Vose has opened the season with a small exhibition of paintings by prominent artists.

Robert Henri is represented by two his portrait studies of Irish types, "Mary Ann" and a boy's portrait. Douglas Volk shows a figure subject, "Autumn Revery." Robert N. Shurtleff is represented by one of his scenes in the Adirondacks and Stanley Woodward by one of his marines.

William J. Kaula has a New England landscape; H. Dudley Murphy a colorful scene; J. J. Enneking one of his glowing sunsets and Carl J. Blenner a flower arrangement.

Outstanding features of this collection are the figure subjects of Ivan G. Olinsky and Frederick Bosley.

A group of etchings by a young Englishman, B. Eyre Walker, complete the exhibition.

MINNEAPOLIS

Dentists, lawyers, bankers and journalists working side by side, using their own medium of art, charcoal, oils, water color, etching or clay, is a fair picture of the Business Men's Art Club that meets at the Minneapolis School of Art once a week throughout the year, and whose work of the last year is to be on exhibition at the institute for one week.

Elof and Peters Wedin, Minneapolis artists, are giving an exhibition of oil portraits and woodcarvings at Mabel Ulric's book shop this week. Elof Wedin's portraits are chiefly character studies rather than commissioner portraits. The spirit of cubism and other modern methods have had little effect upon the work of this man. His brother has some excellent wood carvings on display, the kind that could never be done by native Americans. They are typical of the northlands.

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS

M. J. ROUGERON

101 PARK AVENUE

NEW YORK

DENVER

The Seventh International Water Color Exhibition is on display in the main gallery and in the Board room of the Denver Art Museum. It is perhaps the most notable exhibit of its kind in the United States during the year and includes names of artists of world renown as well as those of lesser known painters. This collection of 161 paintings has been assembled by the Chicago Art Institute and is now on a circuit through the most important museums and galleries in the country. Most of the paintings are for sale. The collection must, however, be kept intact until the end of the circuit.

There are ninety-seven works by American artists. The rest includes Canadian, English, Russian, German, Austrian, Swedish and Hungarian names.

Practically every school, every style and every technic is represented. The academic as well as the progressive and creative viewpoint has been considered by the jury of selection. It is interesting and should prove very illuminating to many to compare the final results of both.

It appears then, that both disregard one thing in favor of another; that they look at the world not only with different eyes but with different minds, that their ideas of what a painting should be are diametrically opposed.

In almost all watercolors of the conservative school we find an extremely neat and sometimes astonishing technical skill that often approaches virtuosity of rendering, while composition, inner structure and organization of forms are entirely lacking. Careful and impartial examinations has not been able to discover these cardinal virtues of a work of art in a single watercolor of the conservatives. The motifs are picked for their human or sentimental or historical interest—never for their pictorial value.

The modernists in this exhibition of materialists may not rank among the great creative spirits of today, but they struggle and give their life-blood for the realization of an idea. And this idea is not new and eccentric; it is as old as the first artistic achievements of Egypt, of Greece, of the early Primitives and of the Renaissance.

The opportunity to study the so-called conservative and the so-called modernistic viewpoint, to weigh one missed by anybody interested in the various currents of the art of today. This opportunity is offered by this international exhibition. Arnold Ronebeck in the *Rocky Mountain News*, *Art News*.

Charles Partridge Adams has painted mountain scenes of the Rockies which are at present exhibited in the Gold Room of the Denver Museum.

WASHINGTON

An exhibition quite out of the usual run, and a most instructive one as well, is now on view at the Arts Club. It is of etchings and prints illustrating the different methods of engravings and was arranged by Gordon Dunthorne. The present show illustrates various phases of the graphic arts that are in vogue at present—etching, dry point, mezzotint, aquatint, engraving and lithographs.

Interesting prints in the exhibition are "San Sebastian, Lunch Hour," by E. Blampied; "The New Moon," by Sir Frank Short; "Sta. Maria della Salute" and "Yorkshire Cobbles," by W. L. Wyllie; "Rolling Hills," by Alfred Huty; and the remarkable "Flick" engraving of "Miss Amelia," by E. Haskell. Then there are several old engravings and mezzotints and a fine old map of Durham, England, dating from 1576. A mezzotint of Anne of Cleves is familiar to all lovers of art. It is from the painting by Holbein and the mezzotint is by Charles Bird.

An exhibition of ceramics and textiles is being held in the new Egyptian Legation. This is a most unusual exhibition and has been assembled by Mme. Charaoui Pasha.

Mme. Charaoui has established two schools of industrial art in Cairo. The first is a school that is reviving the old Arabic art of ceramics in which they excelled. The work is being done most effectively by Mme. Charaoui, who sent to Severs, in France, for a trained worker in faience to go to Cairo to teach the fundamentals in the making of the pottery.

There was also some rare examples of ancient Egyptian jewelry. The famous cerulean blue, which modern workers in ceramics have in vain attempted to attain, can be seen in necklaces which date from

the time of the Pharaohs. There are many necklaces of gold taken from the old designs that have great charm and interest.

In another room are two cases filled with ceramics found at Rod-el-Farag, near Cairo, showing many of the old forms which were the inspiration of the work that is at present being done in Cairo.

Another case is filled with priceless Coptic textiles. A priest's garment dating from the XIth century is almost entirely complete, a rare treasure and one especially interesting to textile artists.

CLEVELAND

In an exhibition just hung in Gallery XI at the Cleveland Museum of Art, the finer side of wood engraving is to be seen in some forty or fifty of the choicest works in this medium produced by American wood engravers. Pre-eminent among the men represented are Timothy Cole and Henry Wolf, who were for a number of years practically the only artists of ability who practiced wood engravings in this country. Through the courtesy of Mr. Willard M. Clapp, eight of Cole's choicest prints are included in the group, the remainder being from the permanent collection of the museum.

Of outstanding interest are two original landscapes engraved from nature by Henry Wolf, an unusual performance, as it is but rarely that the engraver on wood or steel goes directly to nature for his subjects.

In addition to the work of Cole and Wolf, the exhibition includes prints by Thomas George Johnson, Gustav Kruell, Frank French, William D. Closson and others. The exhibition will remain on view during the coming month.

Exhibitions of modern European paintings and drawings by Clara Deike and original drypoints and water colors by Charles W. Cain were recently held at Korner and Wood's.

BOSTON

The Boston Art Club has recently opened its season with a collection of paintings by the young artists of the adjacent republic of Mexico.

The pictures have come to this city through the courtesy of Alfredo Ramos Martinez, director of the Academy of Fine Arts in Mexico City. The paintings which cover the walls of the Boston gallery tell naively of the hills, mountains, the humble dwellings of the populace and city walls as well as somewhat of the people who live in the troubled lands at the south, for both landscapes and delineations of persons abound.

The exhibition takes on at once a sort of primitive force and even uncouthness for neither sophistication nor conscious proficiency shape the work. In the main the paintings are the productions of very youthful and evidently very enthusiastic artists, exuberant at the task to which they have set themselves, their ages varying from six to about twenty, the bulk of the work being by boys and girls from twelve to fourteen years of age.

The young workers know very little about the scientific problems of light and cast shadow and their semi-tropical landscapes are as devoid of sunlight as those of the earliest European artists. They do often obtain surprisingly rich decorative effects and give most unique accounts of things seen. They know more about the characteristics than the anatomies of the persons represented and one old Indian woman with hands made for hard work is by chance the possessor of an extra finger or two. Textures in particular interest them, such as the uneven surfaces of revolution-torn walls, brick and stone; the jaggedness of the familiar cactus and the heaviness of foliage. The pictures tell much of a singular country where romance and tragedy stalk hand in hand and there are current expressions of highest idealism, superstition and most ardent faith.—Harley Perkins in *The Boston Transcript*.

This year's entire exhibition of the paintings of the Lyme Art Association was held during October at the Casson Galleries.

These are the Old Lyme artists, each entitled to contribute one picture and one sketch: Lucien Abrams, E. Maxwell Albert, Ernest Albert, Thomas Watson Ball, George H. Bogart, Frank A. Bicknell, George M. Bruestle, Frank V. Dumond, Charles Ebert, Will Howe Foote, Eugene Higgins, Harry L. Hoffman, Platt Hubbard, Wilson Irvine, James Goodwin McManus, Ivan Olinisky, Henry Rankin Poore, William S. Robinson, Percival Rosseau, Gregory Smith, Will S. Taylor, Robert Vonnob, Charles Vezin,

Edward Volkert, Clark G. Voorhees, Everett Warner, Carleton Wiggins, Guy Wiggins.

Dorothy Piper Neaves has recently exhibited flower pieces at the Grace Horne Gallery. Her studies are in pastel, a medium which is admirably fitted to suggesting the texture of subjects which she sets forth.

Albertine Facsimiles of Old Master

Prints were shown for the first time in the United States in an exhibition recently held at the Fred Olsson Art Shop.

At the Boston Architectural Club there has been an exhibition of water colors, panel sketches, etchings and a few bits of sculpture by the members. It also includes some of the sketch work of Walter F. Bogner, last winner of the Rotch traveling scholarship. The Casson Galleries has arranged in

its Print Room an exhibition of etchings and drypoint by Louis C. Rosenberg, already arrived at prominence as an etcher of discrimination and ability though this is the first exhibition of his prints on this side of the water.

In the forty-two prints now on view the preference for architectural subjects is paramount. In the first of the prints, shown in the sequence of their production, a light impressionistic manner of recording is employed.

JULIUS BÖHLER, MUNICH

Briennerstrasse 12, Munich, Germany. Cable address: Antiquaeten Munich

THE LUCERNE FINE ART CO.

Alpenstrasse 4, Lucerne, Switzerland. Cable address: Rembrandt Lucerne
Victoriastrasse 4a, Berlin, Germany

TON-YING & CO.

CHINESE ANTIQUES

Archaic Bronze, Pottery, Paintings and Stone Sculpture and Jade Carvings

AT THEIR NEW GALLERIES

5 East 57th Street

Third Floor
NEW YORK CITY
Paris London Shanghai

OIL PAINTINGS

On sale a very fine collection of decorative oil paintings for Hotels, Apartment Houses, Theatres, also for private collectors. Will sell at reasonable prices.

CALO ART GALLERIES
128 W. 49th St., New York
Tel. Bryant 6739 Bet. B'way & 6th Ave.

SCHWARTZ GALLERIES

517 Madison Avenue
NEW YORK
PAINTINGS
ETCHINGS
ENGRAVINGS

OPPORTUNITY GALLERY

65 EAST 56th STREET
Modern Paintings, Drawings and Sculpture
OPENING Exhibition till Nov. 12th selected by Walter Pach

Write for Pamphlet



Light tells all!

Use worthy light reflectors

DAY-BRITE
REFLECTOR COMPANY

703 SOUTH BROADWAY ST. LOUIS, MO.

London Osaka Peking

Kyoto Boston Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART
from
JAPAN AND CHINA

SCHULTHEIS GALLERIES

Established 1888
142 FULTON ST., NEW YORK

Original PAINTINGS
by American and Foreign artists
Mezzotints Etchings

Pascal M. Gatterdam

FINE PAINTINGS
6 EAST 39TH ST., NEW YORK

MAURICE H. GOLDBLATT

Art Expert
Paintings Authenticated and Appraised
AUDITORIUM HOTEL
Chicago, Illinois

N. E. MONTROSS

Works of Art
MONTROSS GALLERY
26 EAST 56TH ST. NEW YORK

NORBERT FISCHMANN GALLERIES

Munich, Briennerstrasse 50 b (opposite Schiller-Monument)
OIL PAINTINGS
GOTHIC SCULPTURES
OLD FURNITURE

E. J. van WISSELINGH & CO

HIGH CLASS PAINTINGS

PUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. O.

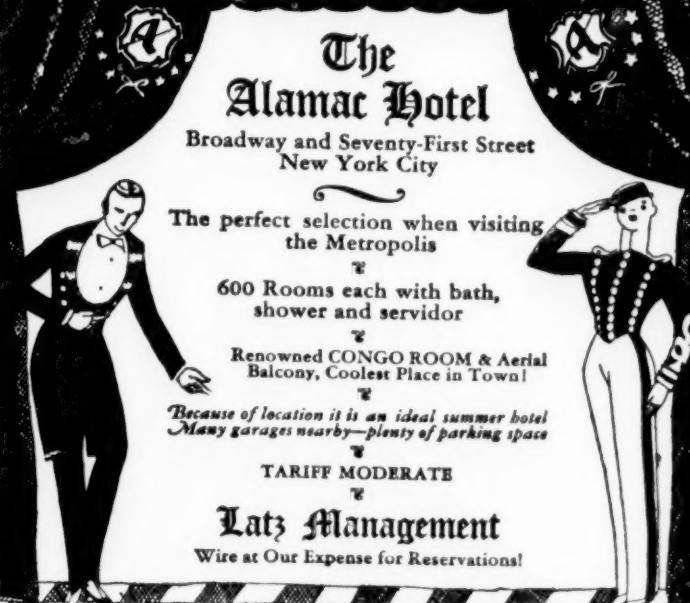
78-80 ROKIN AMSTERDAM

Paintings Restored

By Expert with 30 years' experience. Prices Moderate. References. Museums, Dealers, Collectors.
O. ROUST
150 EAST 34th ST., N. Y.
Telephone, Ashland 6749

Early Chinese Art

IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery, Rare Persian Faience
IN THE GALLERIES OF
Parish-Watson & Co., Inc.
44 East 57th Street New York



The Alamac Hotel
Broadway and Seventy-First Street
New York City

The perfect selection when visiting the Metropolis

- 600 Rooms each with bath, shower and servitor
- Renowned CONGO ROOM & Aerial Balcony, Coolest Place in Town!
- Because of location it is an ideal summer hotel. Many garages nearby—plenty of parking space
- TARIFF MODERATE
- Latz Management
- Wire at Our Expense for Reservations!

EDOUARD JONAS of Paris INC.

ART EXPERT TO THE FRENCH GOVERNMENT—3 PLACE VENDOME, PARIS
PICTURES · WORKS OF ART · TAPESTRIES

9 East 56th Street · New York

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames

559 Boylston Street
Copley Square BOSTON

EXHIBITION CALENDAR

- Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Elisa Sullo from November 1 to 14.
- Anderson Galleries, 489 Park Ave.—Official paintings made in Latin America by Guido Sartorio. Exhibition of water colors by Mary Elwes and exhibition of paintings and drawings by Manuel Boccini until November 5.
- Arden Gallery, 460 Park Ave.—Exhibition of portraits by eight contemporary artists from November 1 to 25.
- The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic. Exhibition of paintings by the late Charles Louis Fox, until end of month.
- Babcock Galleries, 5 East 57th Street—Exhibition of paintings by Thomas Eakins & George Waller Parker October 31 to November 19.
- Belmont Galleries, 137 East 57th Street—Permanent exhibition of old masters.
- Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.
- Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.
- Bourgeois Galleries, 693 Fifth Ave.—Exhibition of paintings by Emile Branchard until November 12.
- Brooklyn Museum, Eastern Parkway and Washington Avenue, Brooklyn, N. Y.—Exhibition of recent accessions to the print department, until November 1.
- Butler Galleries, 116 E. 57th St.—Exhibition of etchings by contemporary artists, through October.
- Daniel Gallery, 600 Madison Ave.—Exhibition of modern American painters.
- De Hauke Galleries, 3 East 51st St.—Exhibition of modern French paintings beginning October 29.
- Dudensing Galleries, 5 E. 57th St.—Group exhibition of young Americans.
- F. Valentine Dudensing, 43 E. 57th St.—Exhibition of forty contemporary American artists until November 7.
- Durand-Ruel Galleries, 12 East 57th Street—Exhibition of drawings by Puvion de Chavannes, Berthe Morisot, Edgar Degas and Mary Cassatt until November 5.
- Ehrich Galleries, 37 E. 57th St.—Exhibition of old masters.
- Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Luigi Lucioni until October 30, and of work in red chalk by Rafael Sanchez Yago from October 31 to November 14.
- Gainsborough Galleries, 222 Central Park South—Old masters.
- Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of works by members, until November 1.
- Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Guez, Boucher and others.
- Harlow, McDonald & Co., 712 Fifth Ave.—Exhibition of etchings and watercolors by Donald Shaw McLaughlin until November 7.
- P. Jackson Higgs, 11 E. 54th St.—Paintings of the English school.
- Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.
- Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings and dry points by contemporary British artists, until end of month, and water color of New York by Martin Lewis.
- Thomas Kerr, 510 Madison Ave.—Antiques.
- Keppel Galleries, 16 E. 57th St.—Exhibition of old wood cuts from November 2 to 30.
- Kleinberger Galleries, 12 E. 54th St.—Special exhibition of French primitives in new gallery.
- Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.
- Knoedler Galleries, 14 E. 57th St.—Exhibition of engravings by "The Little Masters," until November 5.
- Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by H. E. Schnakenberg until Nov. 10, and etchings in color by Bernard Boutet de Monvel, October 31 to November 12.
- John Levy Galleries, 599 Fifth Ave.—Exhibition of selected paintings by American artists.
- Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.
- Little Gallery, 29 West 56th St.—Exhibition of antique mirror frames from October 31 to November 12.
- Macbeth Gallery, 15 E. 57th St.—Exhibition of marines by Clifford Ashley, November 1 to 14.
- Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.
- Metropolitan Museum, 82nd St. and Fifth Ave.—Architectural details from early American houses, XIXth century white embroideries, and prints through October.
- H. Michaelyan, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.
- Milch Galleries, 108 W. 57th St.—Exhibition of paintings of China and Tibet by Alice Job and drawings of English and French cathedrals by James Wilkie from October 31 to November 12.
- Montross Galleries, 26 E. 56th St.—Exhibition of water colors by John Eddy Hutchins from October 31 to November 12.
- New Art Circle, 35 West 57th St.—Century exhibition of the works of Thomas Rowlandson, until October 29.
- Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.
- Opportunity Gallery, 65 East 56th St.—Modern paintings, drawing and sculpture selected by Walter Pach.
- Our Gallery, 113 W. 13th St.—Exhibition of paintings and sculpture by Ogunquit artists, until Nov. 7.
- The Potter's Shop, 755 Madison Ave.—Exhibition of pottery and glazed sculpture by Carl Walters until November 8.
- Ralston Galleries, 730 Fifth Ave.—Old masters.
- Rehn Galleries, 693 Fifth Ave.—Group of paintings and water-colors, until end of month.
- Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.
- Schwartz Galleries, 517 Madison Ave.—Exhibition of etchings by McBey, Bone and Cameron, until end of month.
- Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.
- Jacques Seligmann & Co., Inc., 3 East 51st St.—Works of art.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Works of art.
- Marie Sterner Gallery, 9 E. 57th St.—Exhibition of work by Salscia Bahne until November 5.
- Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.
- Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings and drawings by Jean Negulesco from October 31 to November 12.
- Wildenstein Galleries, 647 Fifth Ave.—Sculpture by Allen Clark until November 12 and paintings by seven Philadelphia artists until November 9.
- Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.
- Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.
- Howard Young Galleries, 634 Fifth Ave.—Exhibition of selected examples of American and European masters.

DEMOTTE

NEW-YORK
25 EAST 78th STREET

PARIS
27 RUE DE BERRI (VIII^e)

JEAN CHARPENTIER
ANCIENT and MODERN PAINTINGS
76 FAUBOURG ST HONORE, PARIS

Paul Rosenberg & Co.
INC.

French Masters
of the
XXI AND XX
CENTURY

647 Fifth Avenue New York
Paris: 21 Rue La Boetie

Wildenstein & Co.
INC.

High Class
Old Paintings
TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue New York
Paris: 57 Rue La Boetie

F. Valentine Dudensing
43 East 57th Street, New York
MODERN ART

Arthur Tooth & Sons, Ltd
155 New Bond Street, London

Fine English Portraits
Modern British
and French Art

Scott & Fowles

Paintings
Drawings
Bronzes

680 Fifth Avenue
(Fifth Floor)
Between 53d and 54th Streets
NEW YORK CITY

Japanische Masken

NO UND KYOGEN
von Friedrich Perzyski

2 vols., quarto. With 122 full-page illustrations, some in color and numerous illustrations in the text; genealogical table. XVIII. 116 pages, 1925. In cloth binding, 80 Marks.

Catalog free from

WALTER de GRUYTER & CO.
Berlin W. 10 Genthiner-Str. 38

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

Durand-Ruel
INC.

NEW YORK

12 East 57th Street

PARIS (8^e)

37 Avenue de Friedland